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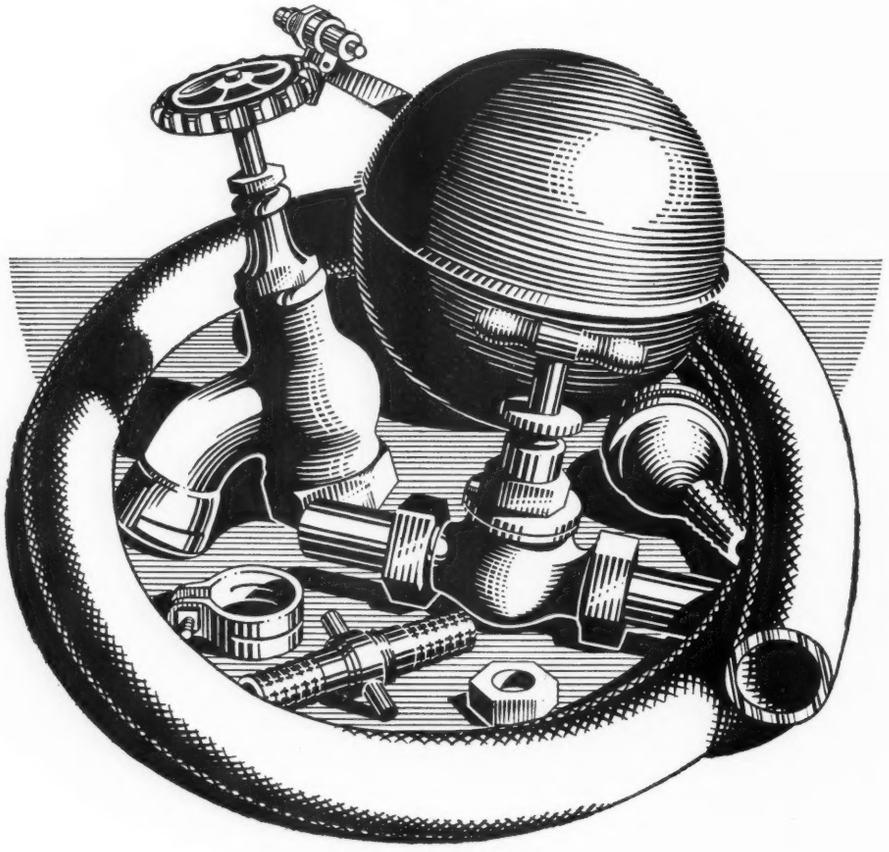

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THE ARCHITECTURAL REVIEW

Volume 105 Number 629 May 1949

The Cover shows a typical New York sky sign, complete with artificial smoke from the dragon's nostrils. The remark has been made concerning these effects 'How magnificent, if only one could not read.' In the article *Outdoor Publicity* the contrary point is made that in a big city the message of advertising, being an accepted part of Vanity Fair, is aesthetically neutral, leaving the magnificence of incongruity of scale and technique to delight the eye.

210 **Towednack (1943)** *by Ben Nicholson*

211 **The Education of an Eclectic: some Notes on the Travel Diaries of Sir Charles Barry** *by Marcus Whiffen* Sir Charles Barry, architect of the Houses of Parliament, was born in 1795, the son of a Westminster stationer, and was articled at the age of fifteen to Messrs. Middleton and Bailey, architects and surveyors, of Lambeth. On coming of age Barry inherited a small sum of money from his father and determined to spend it on foreign travel. He was abroad from June, 1817 until August, 1820, and during this period travelled extensively in Egypt—he was the first architect to ascend the Nile as far as the second cataract—and the Middle East. Here Marcus Whiffen, who is working on a new book on Barry, discusses the significance of these travels in the light of the architect's subsequent development. The article is illustrated with Barry's own sketches.

216 **Nylon Spinning Factory in Wales** *Sir Percy Thomas and Son: Architects*

223 **Progress Report: County of London Plan** *by Aileen Tatton Brown* The County of London Plan, prepared for the London County Council by Professor Sir Patrick Abercrombie and Mr. J. H. Forshaw, and published in 1943, was generally recognized as an advance on any development plan previously presented as the official policy of those responsible for administering a capital city. But even though the experts realized that to accept a plan in principle and to apply it in practice were two very different matters, it was perhaps not sufficiently foreseen that the demand for housing and other accommodation during the immediate post-war period would be so great as to tempt local authorities to allow good planning to be compromised by expediency. The fact that this is what has been happening, coupled with the L.C.C.'s recent declaration that the Plan is still the basis on which the Council is working, led the REVIEW to commission this detailed investigation of the progress that has been made towards making the County of London Plan a reality.

Recent Flats in London Boroughs

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233 **Flats at Dombey Street, Holborn;** *Robert Hening and Anthony Chitty: Architects*

235 **Flats at Kenmure Road, Hackney;** *Edward Mills: Architect*

237 **Design for Air Travel** *by Henry Goddard and R. Gordon Brown*

242 **Walworth 1856** *by Ian McCallum* As a pendant to Harold Scott's article, *Pub Music Hall*, in the March issue, and in pursuance of its investigation of London's lost pleasures, the REVIEW presents an account of yet another place of entertainment of which there exists no modern equivalent. The author shows, by reference to the condemned private gardens at Campden Hill and Roehampton, how London might regain some of its lost pleasures, and simultaneously give point to its new suburban estates.

244 **Ben Nicholson** *by Nicolette Gray* Here Nicolette Gray avails herself of the opportunity provided by a new book of reproductions of Ben Nicholson's work to inquire into the significance of the combination of representational and abstract forms in certain of his more recent paintings. Her conclusion is that such a development is perfectly coherent and that Nicholson is now applying to the contemplation of life and nature the purity of vision acquired through the discipline of abstract art.

245 **Reassessment 2: The Great Pyramid** *by J. M. Richards* In this second article in the REVIEW'S series of reassessments, J. M. Richards writes of a monument which, more than any other perhaps, has suffered from the fate of being too well known. In the fact that the Great Pyramid has no detail to give a sense of scale, and thus quite fails to look its size, Mr. Richards finds the clue to its essential character—an aloofness from human concerns which 'does eventually evoke an awareness of grandeur such as was lacking at the first look.' But the thing that distinguishes the Great Pyramid and its neighbours from all other buildings is their impressiveness when seen from the air, their ability to withstand 'the power of the new aerial vision to diminish and deflate.'

248 **Outdoor Publicity** *by Gordon Cullen* The outdoor advertisement is a universal and ineradicable element in the modern townscape. This being so, it is no good crying out about its vulgarity and unseemliness: the visual planner's job is to accept it for what it is and use it for the qualities it has—chief among which is vitality. Here the REVIEW, with the aid of drawings by Gordon Cullen, suggests some ways in which it may be so used.

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The Authors *Aileen Tatton Brown*, architect. Born 1912. History exhibitioner at Somerville College, Oxford, 1930-33. Studied at Manchester University School of Architecture, 1933-34. Worked with Tecton, 1935. Qualified, Architectural Association, 1937. On staff of *Architects' Journal*, 1943-45, and secretary to Physical Planning Group, P.E.P. Is married, with three children. *Henry Goddard*, architect. Born 1908. Educated at Harrow, Wadham College, Oxford, and the Bartlett School of Architecture. In private practice until 1939. Served in R.A.F. 1939-46. Now again in private practice, and lecturer on 'services' at the Architectural Association School. *R. Gordon Brown*, architect. Born in Durban, 1913. Educated at Clifton College, Natal University, and the Architectural Association School. Studied with W. M. Dudok. In private practice until 1939. War service included Staff College and service with a parachute regiment. Principal, Architectural Association School, 1945-49. Appointed Professor of Architecture at Edinburgh University 1949.

Editors J. M. Richards, Nikolaus Pevsner, Osbert Lancaster, H. de C. Hastings

Assistant Editor Ian McCallum

Assistant Editors: production: E. G. Kedge; art: Gordon Cullen; research: S. Lang; literary: Marcus Whiffen; Editorial Secretary: Whitehall 0611-19.

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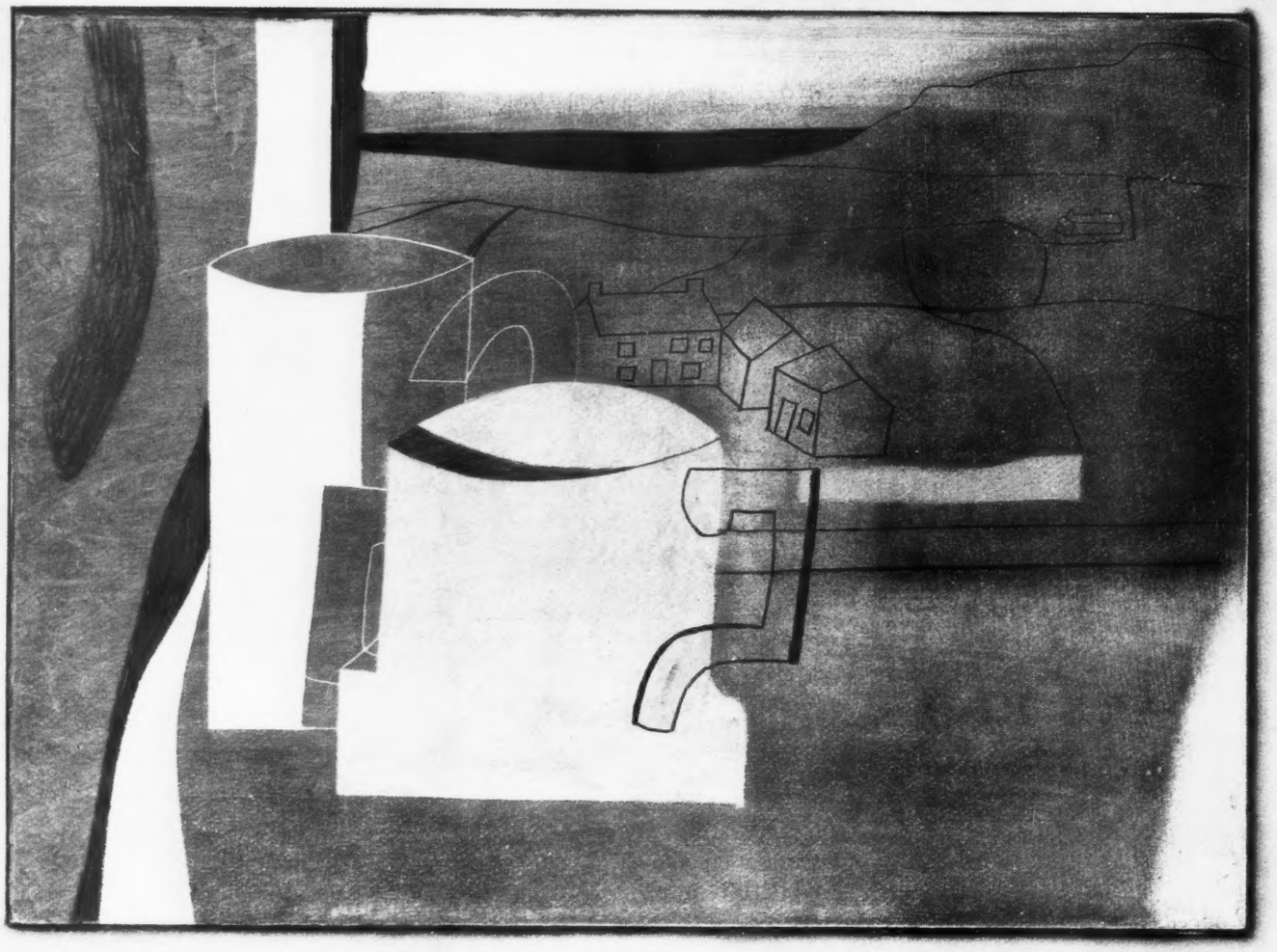
THREE SHILLINGS AND SIXPENCE



During the last ten years or so Ben Nicholson's work has been marked by a return to the use of representational forms: Towednack, *painted in* 1943 *and here reproduced from* Ben Nicholson, Paintings, Reliefs, Drawings (*Lund Humphries*), *is an extreme example of this tendency, which is discussed by Nicolette Gray on page* 244. *'His mugs,' she writes, 'are particularizations, not of mugness, but of stability. . . Those houses are permanence, not habitations; those lines that divide out the handles and the fields are that precision, the perfect incision which the scientist seeks for ever' . . . he 'is now applying the purity of vision learnt in the process of practising completely abstract art to the contemplation of life and nature.'*

Marcus Whiffen

THE EDUCATION OF AN ECLECTIC

Some notes on the travel diaries of Sir Charles Barry

AT HALF-PAST eight on June 28, 1817, the young Charles Barry breakfasted with Sir John Soane's friend Charles Conduit at the latter's house in Charlotte Street. At nine o'clock the two of them took coach in the Blackfriars Road for Brighton. It was a good day for travelling, the dust having been laid by rain on the previous day, and at half-past four they reached their destination. Here, having made a dinner of boiled mackerel and beef-steaks at the Gun on the West Cliff, and having sent their trunks to the customs house (which was shut), they boarded the boat for the Dieppe Packet, lying off-shore. What happened then may be told in the words of the more famous of the two travellers:

> 'When we were all on board the boat (amounting to about forty) the signal was given to shove off but the cargo being so heavy the men had not the strength to move her further than about half way into the water by which she immediately fell on her side and filled. A General Hue and Cry then prevailed and the cliffs and Beach were instantly crowded. This happened unfortunately to the many Ladies and Children on board and the Children were literally floating over the Boat's side when they were carried ashore by several fishermen who came stripped into the sea to our assistance. Many of the Ladies were carried ashore apparently lifeless and among the rest were Lady and the Honourable Miss Barrington and Lord Barrington immediately followed them by jumping overboard. Mr. Conduit and myself were obliged to have recourse to the same method so that when we got on shore we were literally dripping with wet like drowned rats. What added to our misfortunes was that all our trunks had been previously sent off to the Packet by another Boat and that we had no prospect of getting any dry things to put on. I had taken with me in the boat my great Box Coat and portable stick and seat all of which we could not get at until the water was emptied out. They were all in a terrible condition.'

It was not a very auspicious start for the travels which were to take the stationer's son who had recently completed his architectural articles to Paris, Florence, Rome, Naples, Athens, Constantinople, the Troad, from Smyrna by sea to Alexandria, up the Nile to the second cataracts, overland from Cairo to Smyrna through Palestine and Syria, and from Smyrna home by way of Malta, Sicily, and Florence, Rome and Paris again. And during the course of the three years he was away Barry more than once came near to losing something less easily replaceable than his great Box Coat: there was the nasty moment when David Baillie dislodged a fragment of rock during the ascent of Nebbe Abel, and the even nastier one on their return from the abortive attempt to reach Palmyra when the lance of a treacherous Arab was diverted from his body only by the loose burnous which he was wearing. However, such incidents apart, Barry's travels were, as an adventure in self-education, completely successful. For Barry's determination to better himself was seconded by an extroverted and uncomplicated nature of exactly the kind to take the fullest possible advantage of such an experience.

Some account of Barry's travels is given by his son the bishop in the *Life and Works*. The full story (but for two or three small gaps) is to be read in Barry's own manuscript journals and notebooks, which are now preserved at the R.I.B.A. But few people, I fancy, can have read it, told as it is in something more than 380,000 words—words written in a hand which, though always neat, is often extremely small. In my own study of these journals I have had the invaluable assistance of a transcript made by the late Arthur T. Bolton.*

Barry was no literary stylist. Nevertheless, the interest of his journals is far from being wholly architectural. Wherever he went he noted down the natural scenery, the political state of the country, social customs and the people he met. Many of the best remembered names of the day make their appearance: Cotman, met in Rouen ('something of a Brother Chip' who 'showed me a very large and new invented Camera Lucida by Varley and also a book of Sketches in the different parts of Norfolk which he is now publishing'); Cuvier, whom he heard lecture, in the theatre of the Jardin des Plantes, on the generation of the chicken; the art-historian Passavant (pupil of David, the painter, and close friend of the German Nazarenes), who agreed with Barry in his low estimate of the beauty of the females of Milan; Canova, 'a fine looking man with Roman countenance in apparent good health, and like most great men not very attentive to dress'; the Egyptologist Henry Salt, whom Barry found at breakfast under the shade of the palm trees on the Island of Philae, though he had previously seen a kind of *kraal* containing about thirty of Salt's Egyptian antiquities, destined for England and the British Museum, near Rosetta; the Princess of Wales, glimpsed at Terni in 1820 ('declining fast

* I am greatly indebted to the Rev. Arthur Bolton and Mr. J. H. Bolton for the loan of this transcript.

very fat, from her colour she must drink hard'). And in addition to the famous there are the anonymous and the forgotten; the polite young Swiss officer who thought Greenwich Hospital 'the finest and noblest thing he had ever seen'; the 'lively and agreeable old Girl' of sixty in Barry's Paris lodgings who, after dinner one evening, 'defied my getting away from her when she had fast hold of me by one wrist which I succeeded in doing twice, but with an amazing deal of difficulty,' thus affording the family much laughter; the teacher of ancient Greek at Smyrna who was posing as a brother of the painter David; the Abyssinian wife whom Mr. Price had left in Cairo and to whom Mr. Baillie was to read a letter (written in Abyssinian and then rewritten phonetically for Mr. Baillie in English characters), reassuring her that she would not be sold as a slave; the father of the convent at Rama, who after thirty-five years in Palestine did not know a word of Arabic and was wholly ignorant of the remarkable places in the vicinity, having apparently spent his whole time with Pearl, Almond and Jasmine, his three little Spanish dogs.

* * * *

According to Bishop Barry, the formative event in his father's career was the impact of Egyptian architecture. 'It is hardly too much to say that he entered Egypt merely under the influence of vague artistic interest, and left it with the leading principles of his architectural system fixed for ever.'*

In the absence of any record of Barry's impressions of Athens, the journals certainly go some way towards bearing this out. The revelation came in the form of the temple of Hathor at Dendera, of which Barry wrote:

> 'There is something so unique and striking in the grand features of this temple and on a near inspection such endless labor and ingenuity in the Ornaments and Heiroglyphics that it opens an entirely new field for examination. No object I have ever yet seen made such a forcible an impression on me; a great portion of which must be attributable rather to its novelty than beauty as the Parthenon itself which is the truest model of grandeur beauty & symmetry existing did not so forcibly take possession of my feelings.'*

On the return journey down the Nile less than three months later Barry 'was not so much struck with the general appearance of the great Portico as on our first visit.' Much had happened in the meanwhile. There had been the great temple at Abu Simbel, where they had to dig their way in:

> 'I never witnessed a finer effect than on first entering this Temple—most of our attendants had already entered and were altogether in the body of the Spacious Vestibule each with a candle—They were greatly below the Entrance hole in the Door and the united light of the candles served only to create a dreary gloominess throughout and make every object by its indistinct form much more vast than in reality—some of the Statues were in dull light, others in a dusky shadow, everything having more the appearance of shadows than of substance.'

This temple Barry sketched by moonlight:

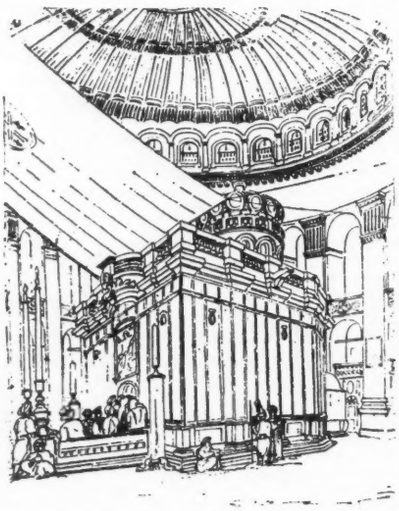
> 'The night was beautifully serene and the moon nearly at the full—I never saw the front of the temple to greater perfection—Every thing looked much more vast and poetical—Was again much struck with the beauty of the Countenances of the great Statues which by this calm and tempered light appeared full of sweetness & sentiment.'

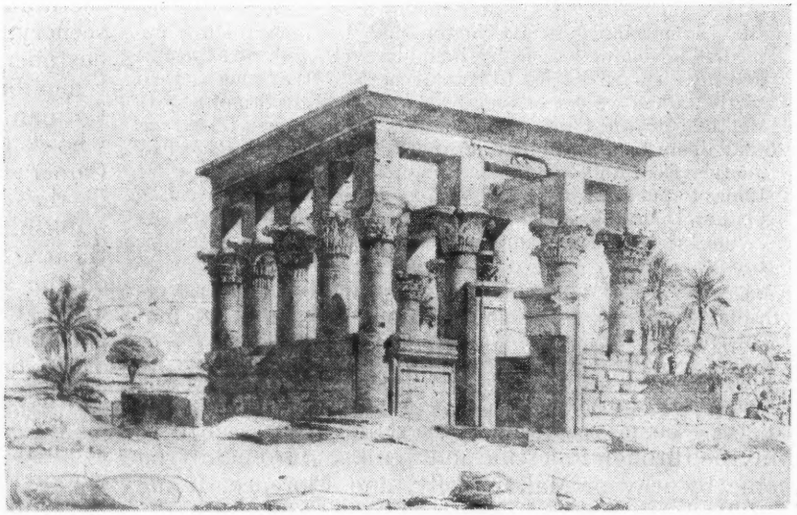
There had been the great hypostyle hall at Karnak:

> 'This is certainly the finest thing in Egypt for tho' it cannot be judged by the strict rules of Architectural proportion and symmetry yet when in the midst of such a vast assemblage of

* *The Life and Works of Sir Charles Barry*, 1867, page 29. This part of Barry's travels was made in the company of David Baillie and Edward Wyse. Baillie engaged Barry, in August, 1818, at Constantinople, as his draftsman at £200 a year plus expenses and the right to make copies for his own use (but not for publication). Bonar's offer to Barry mentioned in the *Life and Works*, was £120 a year and expenses, with the stipulation that Barry should not copy any original drawing 'excepting what [Bonar] might consider connected with [Barry's] profession, and that in making such copies he should not occupy any time in which [he] might be employed in making original drawings for [Bonar].' Barry made counter-proposals, 'regulated on the precedent of what the Dilettante Society gave to two Architectural Draftsmen, Mr. Gandy and Mr. Brown, who accompanied Sir Wm. Gell on a similar tour.' But negotiations broke down on the question of the right to make copies. Bonar's tour, as projected, would not have taken Barry further into Egypt than Cairo.

* Bishop Barry 'quotes' this passage (*The Life and Works of Sir Charles Barry*, 1867, page 31), but in a much edited form. In all extracts from the journals and notebooks here given I have retained Barry's own spelling and punctuation intact. By this course the informality of the journals is preserved, while a second glance will be found to resolve any slight obscurities resulting from it.





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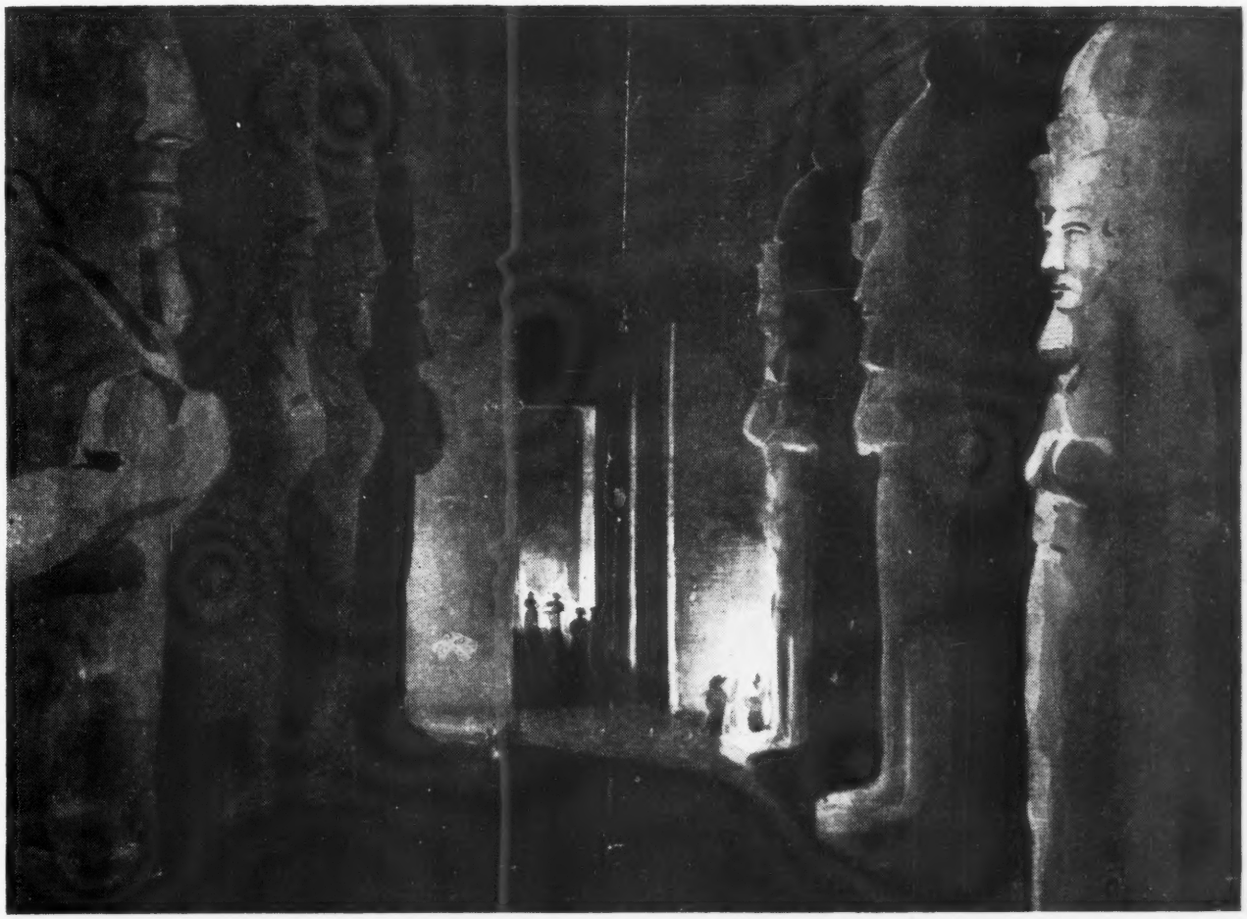
1, *the Church of the Holy Sepulchre, Jerusalem, a pen and ink sketch made by Barry on his travels. Barry arrived in Jerusalem on March 28, 1819, and left, for Jerash, exactly a month later. In the church he attended the Latin ceremony of the Distribution of Palms and witnessed the 'notorious miracle' of the Holy Fire, when the Greek archbishop 'was led through the crowd by Turkish soldiers, and literally pushed into the Sepulchre in the most indecorous manner.'* 2, *the kiosk known as 'Pharaoh's Bed' at Philae, a pencil drawing in the meticulously detailed style of Barry's most finished travel sketches. Since the construction of the Assuan dam the Island of Philae is under water for the greater part of the year.*



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3, *the interior of the Great Temple at Abu Simbel, as sketched by Barry on January* 1, 1819. *On arriving at this temple Barry's party found that the door, which had been opened, had been closed again by falling sand. They also found on the side of one of the statues of the front the following inscription:* '*Opened August*, 1817, *by order of Henry Salt, Esq., H.B.M. Consul-General in Egypt*'—'*which in the present state of the entrance appears very ridiculous,*' *Barry wrote. The viewpoint, therefore, is from the top of the doorway to which Barry's party had excavated a passage.*

columns the effect it produced upon me was the most impressive I ever experienced and one feels inclined to look over the many inconsistences that appear upon an investigation of it in detail when it is considered as a whole.'

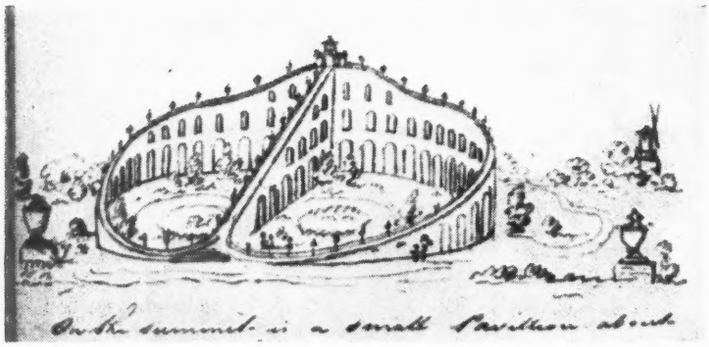
And there had been Edfou and Esneh and Luxor and, best of all perhaps, the Island of Philae (Barry's farewell to which has been given an added poignancy by the island's subsequent history):

'In the afternoon of the 26th [of January, 1819] we discharged all our boats which had been our floating habitation for the last 6 weeks and left Philae a few hours before sunset. I looked back upon it with much regret and seemed then only duly to appreciate the many gratifications I had experienced while rambling through its interesting monuments—The same sentiment seemed to pervade the whole party.'

* * * *

Perhaps the most interesting aspect of Barry's Egyptian journals is in their revelation of the struggle between the Barry who was overwhelmed by the monuments of ancient Egypt and the Barry who knew that the Parthenon was the truest model of grandeur, beauty and symmetry existing (of course), but who yet had to write it down as if to reassure himself. Comparable struggles must have been waged in the breasts of many young architects abroad at that time. But Barry's taste was surely more catholic than most; at least his journals give the impression that it was never *on principle* that he disliked anything. Indeed, so catholic was his taste that the reader of the journals sometimes finds himself expecting more than he is going to get. Thus it is when one reads, of the church of the Nativity at Bethlehem, 'Some of the paintings over the Greek altar are ancient, and would be valuable in the history of the Art'—only to be let down in the next sentence: 'The modern Greek paintings are much improving.'

Being a sensible man, Barry did not attempt to reproduce Egyptian temples in England. But, as everyone knows, he was to a great degree responsible for the acclimatization of the style of the Italian Renaissance, as opposed to the Palladianism which had gained general currency through the efforts of the Burlingtonian group a hundred years before. This being so, it is the notes which he made in Italy on his return from Egypt and the Near East which are the most directly relevant to the study of Barry's own



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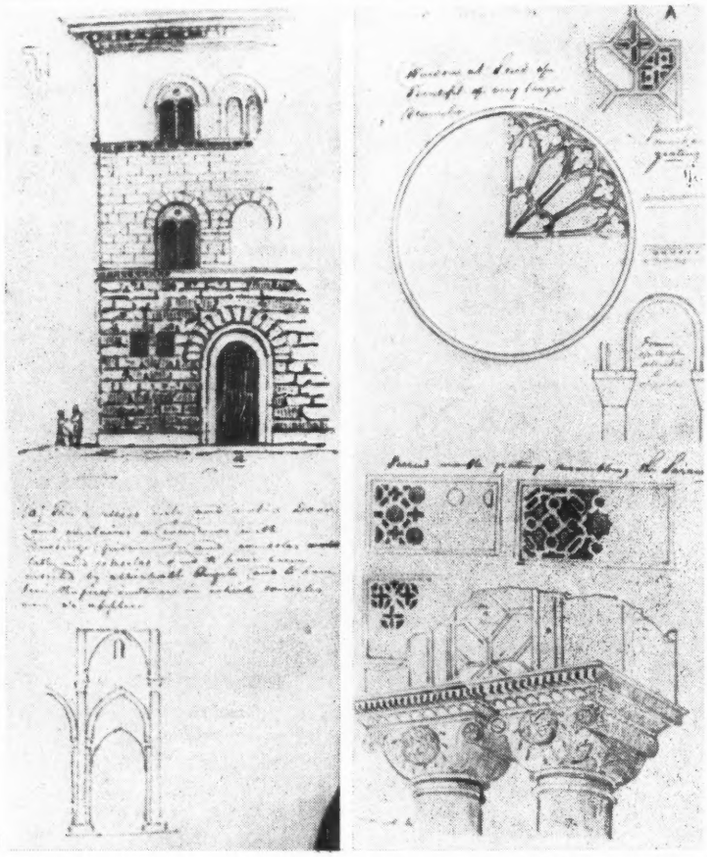

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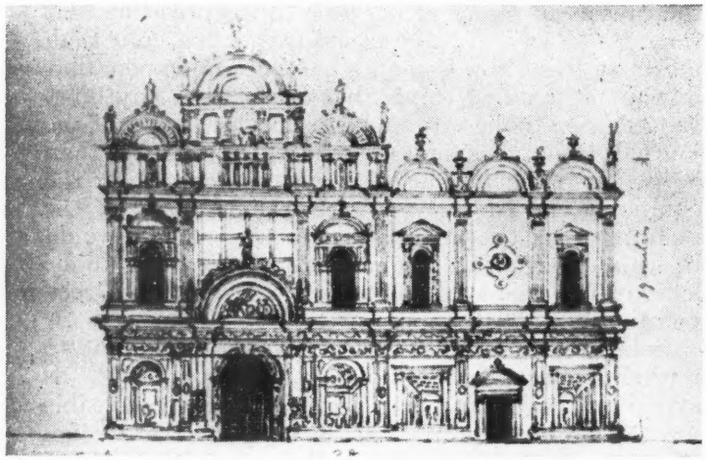

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A selection of sketches from Barry's travel journals and notebooks, which are now at the Royal Institute of British Architects. The largest of the journals measure about 7 in. by 3½ in. 4, the switch back in the Beaujour gardens, Bois de Boulogne, Paris, by which Barry was captivated on his outward journey; he had five goes, at a franc a time. 'The species of amusement,' he noted, 'is entirely different from any we have in England, and the idea is taken from the Russians, who employ it at their Grand Carnivals at Petersburgh and Moscow.' 5, the Palazzo Riccardi, Florence. 6, details of St. Mark's, Venice. 7, St. Mark's Schools, Venice.

architecture. As a fair specimen of the kind of thing he wrote, his description of the Palazzo Riccardi in Florence may be quoted:

> 'One of the fine examples of the severe and characteristic Architecture of the Florentine Republic—It stands at the corner of a wide street presenting two similar elevations and commanding by its austerity and extent a silent admiration. The cornice founded on the antique has a great projection well proportioned to the whole height of the front but it always appeared to me requisite that there should be some projecting pedestal or substructure to counterbalance it—The stringings dividing the cornice are very properly kept in they might perhaps with advantage been a little broader. The design of the windows has not the same fierezza as the rest but rather sink into petitesse—they are however lost sight of in the general impression created by the building as a whole.'

Of the Florentine Palazzo Pandolfini, the prototype of the Pall Mall front of the Travellers' Club (his first building on palazzo lines), Barry says next to nothing in the journals, though from the *Life* one gathers that he criticized it at length to his friend J. L. Wolfe, the pupil of Gwilt whom he first met in Rome, and with whom he visited Florence, Venice and Vicenza. On the other hand he is very full on the subject of the Roman model for the Reform Club, the Palazzo Farnese, and wrote of its principal front:

> 'It has an imposing effect from its vastness and unbroken lines of the Entablature and stringing courses—The Entablature is without an Architrave the cornice has engaged modillions and the frieze is filled with Fleur de lis and acanthus plants in succession—The door and window above it interfered too much with the symmetry of the Design the circular pediments and columns to windows might have been spared.'

The last sentence is particularly interesting because Barry did, in fact, 'spare' the circular pediments when he came to design the Pall Mall front of the Reform, while the remark about the doorway with its window above provides additional evidence bearing on the question of his curious reluctance to emphasize the main entrances of his buildings to the degree considered normal by other architects.

But whatever the future might hold in store, Palladio was not to be ignored, and Vicenza was duly visited. Barry was by no means proof against the spell of the Rotonda ('no proportions or profile can possibly be more beautiful than the facades of the four porticos'), and if he stayed to criticize ('there are too many steps. . . . The flanking arches of the Porticoes are both unnecessary and very unsightly') it was no more than he did everywhere, and no more than any architect with a duty to himself should do; and anyway he was willing to allow that 'the enemy Scamozzi' was responsible for many of the defects of detail. One thing, however, Barry could not take—the late Baroque of Northern Italy; it goaded him—as nothing else did—into rather heavy attempts at sarcasm. Thus of the Palazzo Carignano in Turin he wrote:

> 'Very like some of Guarini's dirty work—Borromini quite outrivalled—The front twisted, most delightfully—a central frontispiece of stone bearing no relation to any other part. An elliptical up story in centre set with conical roof—Rear elevation brilliant with *stars* and quite *divine*—What a pity it is all in brick.'

Yet even in these uncongenial surroundings Barry's willingness to be pleased did not entirely desert him. Or are the following remarks on Guarini's church of San Lorenzo to be understood as irony too ? I hardly think so.

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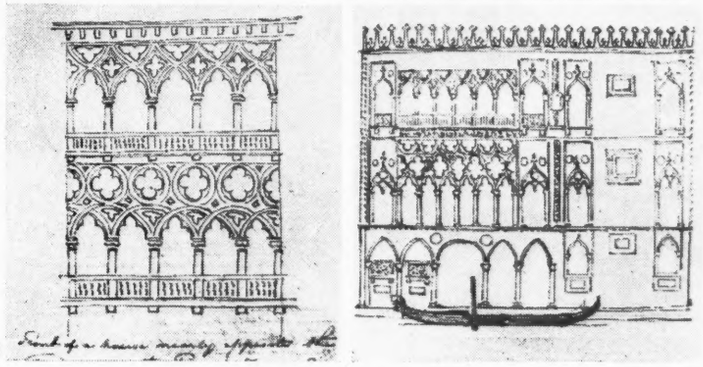

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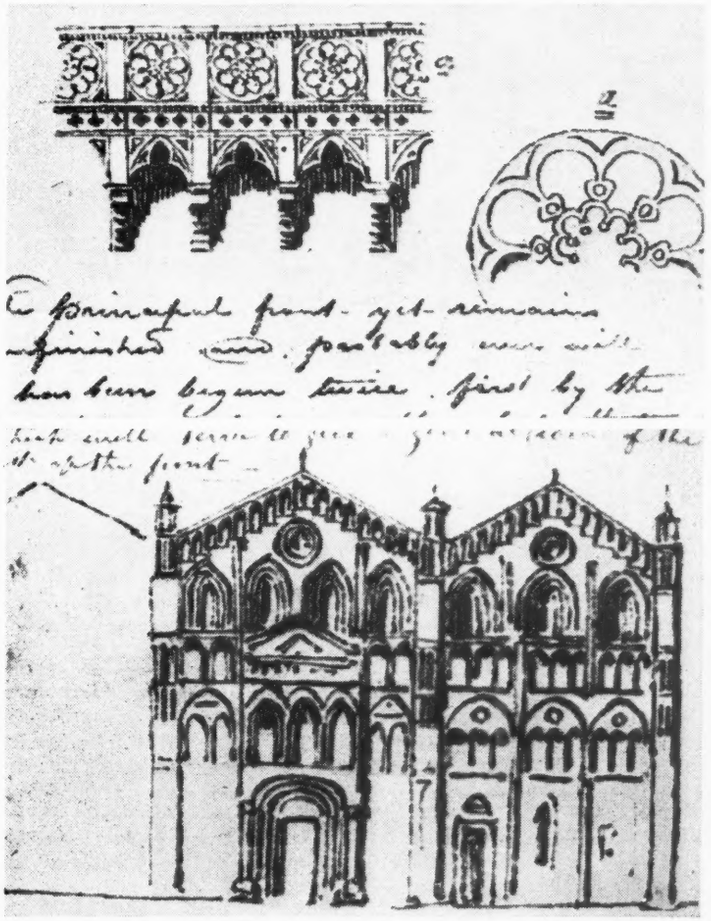

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12

More sketches from Barry's travel journals. 8, *the Villa Capra, Vicenza. This sketch takes up a whole page of one of the pocket-books; the notes relate to colour and lighting.* 9, *detail of the 'front of a house nearly opposite the Carita,' Venice.* 10, *the Cá d'Oro, Venice.* 11, *detail of the principal cornice of the Cathedral, Florence; Barry thought this the best feature of the building.* 12, *the west front of Ferrara Cathedral. All the sketches on these two pages except that of the Beaujour switchback were made on Barry's second visit to Italy, after his travels in Egypt and the Middle East.*

In the exterior of the Dome there is a glorious contrast on convexities and concavities brought into immediate contact. The architects sensations of the beauty of the circle must have been most exquisite—What a pity it is his works have failed of making the same sensation universal.'

What is odd, is that one of the things one looks for in vain in Barry's journals is any appreciation of the formal Italian garden whose reintroduction into England was so largely due to him. As late as February, 1820, he could write of the Villa Ludovisi near Rome:

'The gardens are laid out very formally in straight walks with high cut box hedges with numerous seats Templets sarcophagi busts statues Termes &c. all in very bad taste.'

* * * *

There remains the question of Barry's attitude to Gothic. As his biographer notes, on his way out Barry seems hardly to have looked at Gothic buildings at all. Nor is he very perceptive of the qualities of Gothic architecture on his return through Italy and France. Although he certainly gives it more space in his journals, his attitude is hardly, if at all, distinguishable from that of the eighteenth-century man of taste. Thus of Milan Cathedral he writes:

'The awfully grand and devout impression produced by the magnitude, proportions spiry elegance of clustered columns and sharp pointed arch, together with the general gloominess that pervades the Interior of the Cathedral cannot possibly be attained by any other species of Architecture.'

Perhaps the nearest he comes to showing awareness of any formal virtues in Gothic design is, indirectly, in his remarks on that 'most extraordinary and misshapen edifice,' St. Mark's, Venice:

'Tho' the exterior emulates the Gothic in its irregularity and capriciousness it is destitute of that graceful proportion in the main forms and their elegant subdivisions in minor parts wherein the same proportion is observed, that renders Gothic architecture enchanting.'

And in case anyone should complain that Milan Cathedral is not a fair test, here is part of what he wrote of Notre Dame, Paris, in 1820:

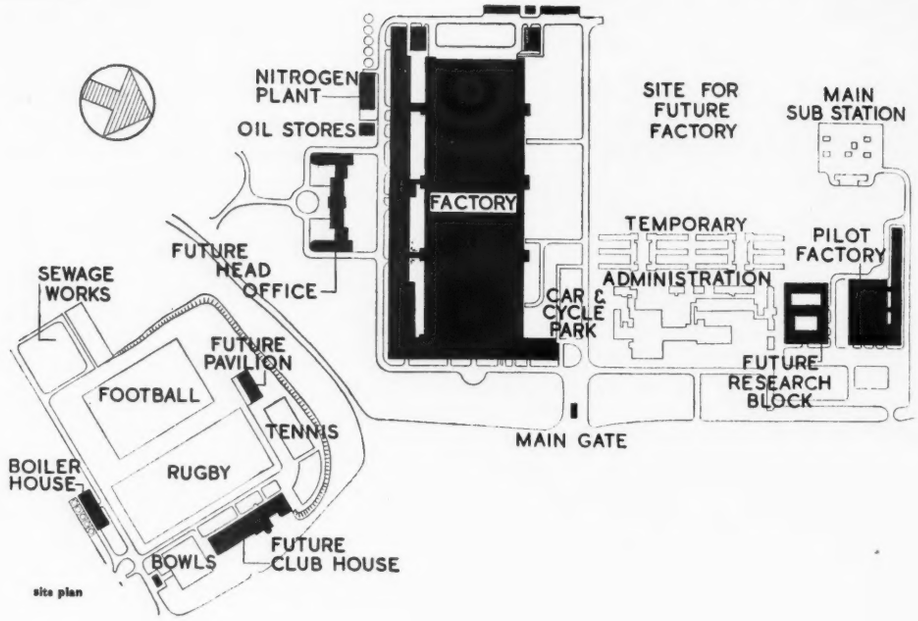
'The Facade inelegant. . . . Flying buttresses above springing over both aisles in one leap to the Attic of Nave—They are very inelegant and have a droll effect.'

* * * *

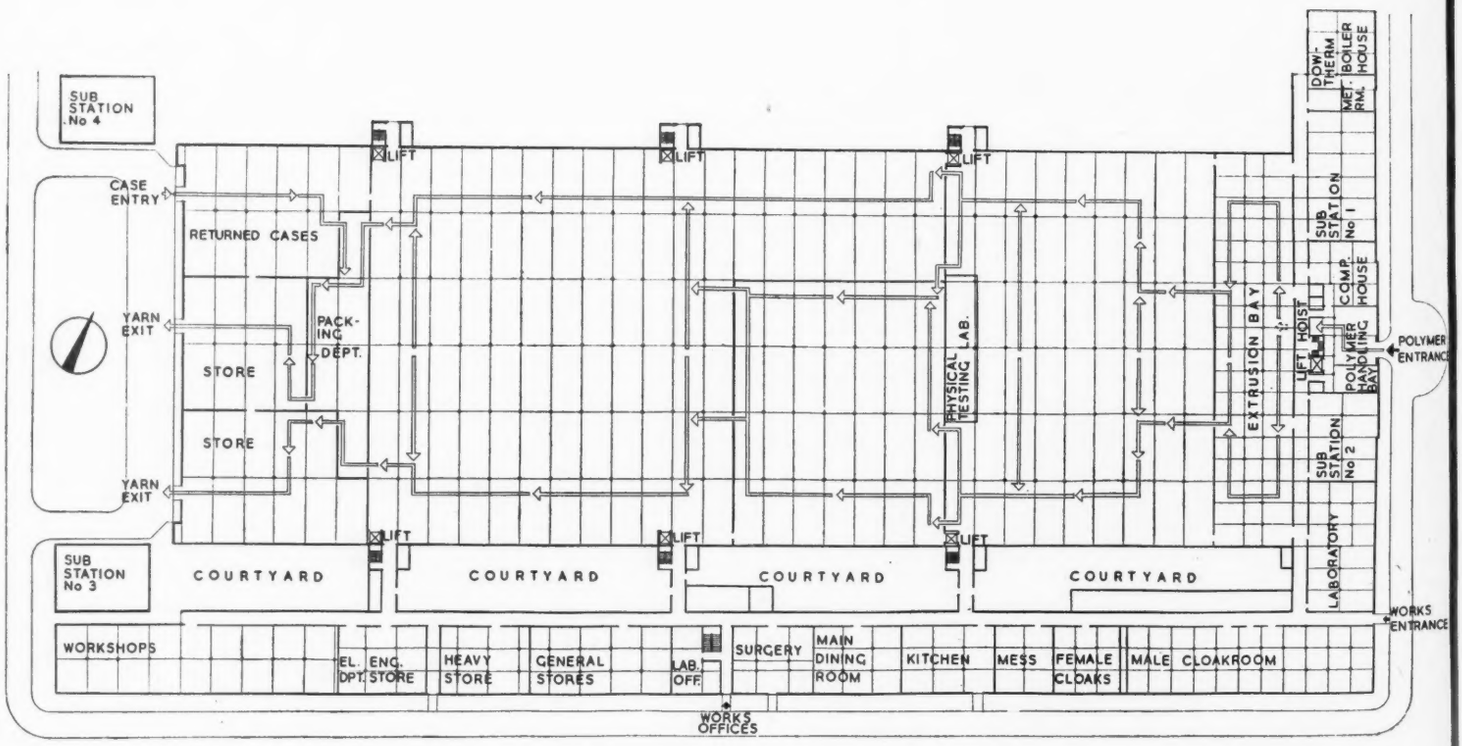
Barry returned to England, after an absence of three years and two months, on September 1, 1820. Sarah Rowsell, to whom he had been engaged before he went abroad, and whose initials, linked with his own, he had carved on the door of a shepherd's hut on the Montanvert back in October, 1817, was waiting for him. Also waiting for him, it would appear, was Sir John Soane. At any rate, on October 28 the great man called on the young architect. In the following spring Soane was asked, and refused, to design a new church for Prestwich, near Manchester. Barry, probably on Soane's recommendation, got the job. The church that he built is Gothic.

acknowledgment. The drawings by Barry on pages 212 and 213 illustrating this article are the property of Mr. H. M. Wolfe-Barry, by whose kind permission they are reproduced.

NYLON SPINNING FACTORY IN WALES



site plan



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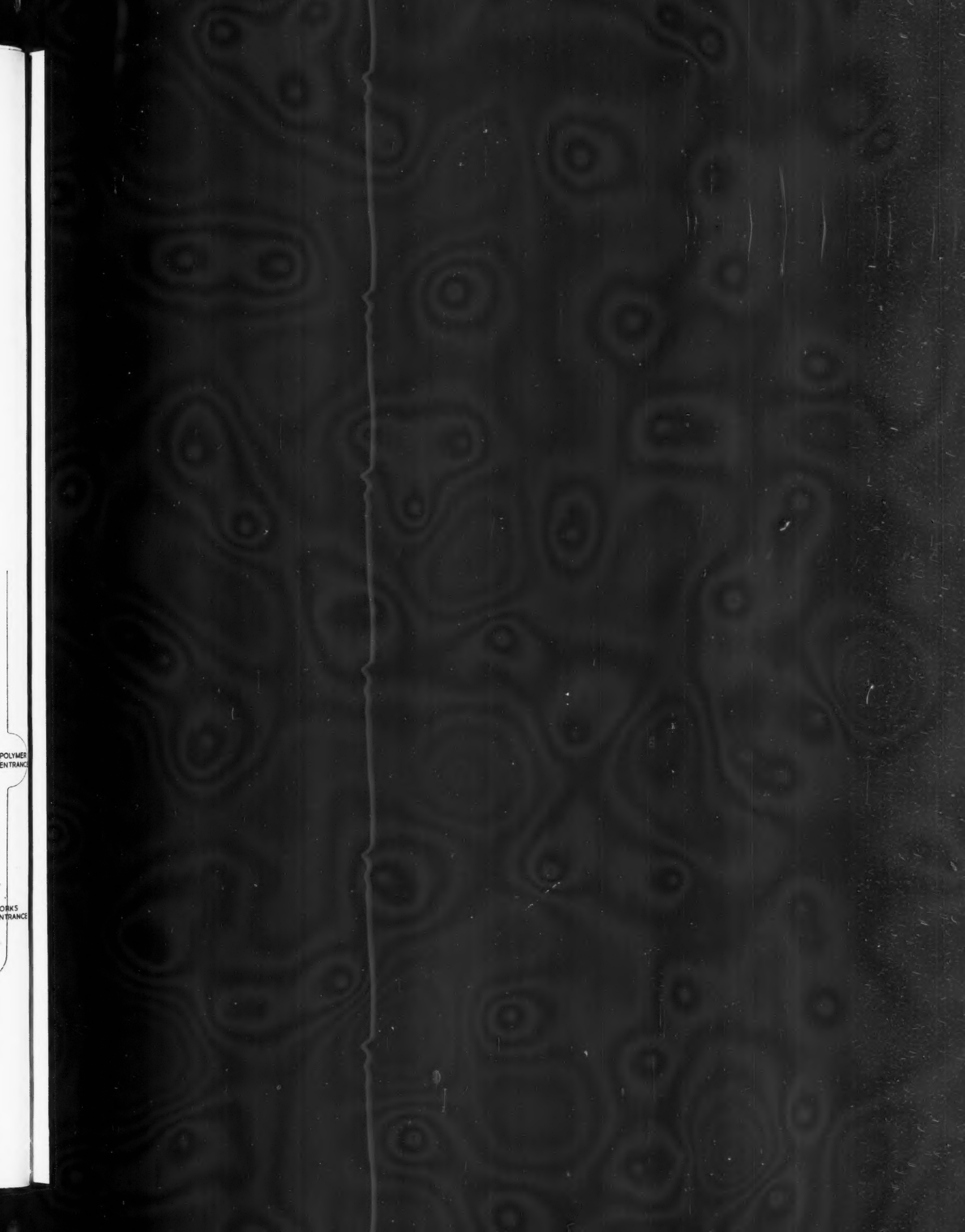
ground plan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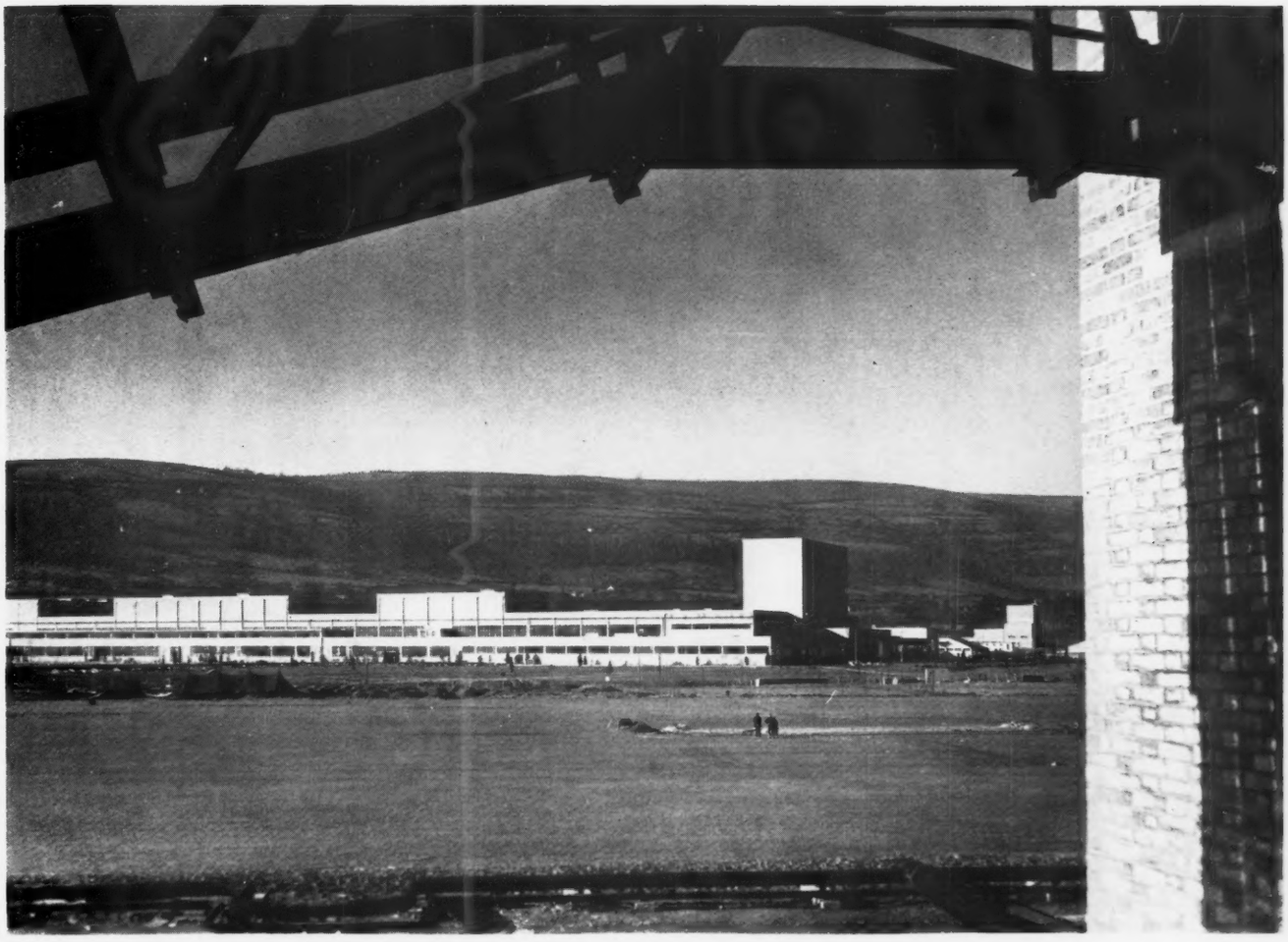


1

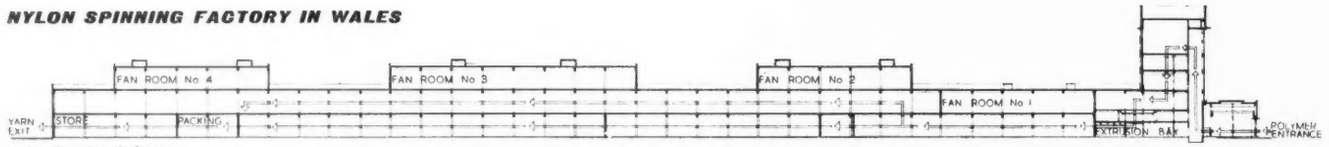
NYLON SPINNING FACTORY IN WALES

SIR PERCY THOMAS AND SON: ARCHITECTS

This factory is to form the source of all nylon yarn produced in Great Britain, and its function is to process the raw material, nylon polymer, through all stages of treatment and spinning to the delivery of the completed yarn. Choice of location for a nylon factory is limited in some degree by the demands of the manufacturing processes. As the air in the Pontypool area is free from harmful impurities, a site was selected there, and the general flatness of the surrounding land facilitated construction. Geological survey of the area showed red marl, overlain in parts by glacial drift. Before excavations were commenced, test pits and borings were made. Resulting from these tests foundations were carried down through the drift strata to the marl, which has a high bearing capacity. This minimises danger of settlement, especially when future extensions are made. The total quantity of excavation was about 350,000 cubic yards. The first main design problem was to secure a uniform

section through south front block

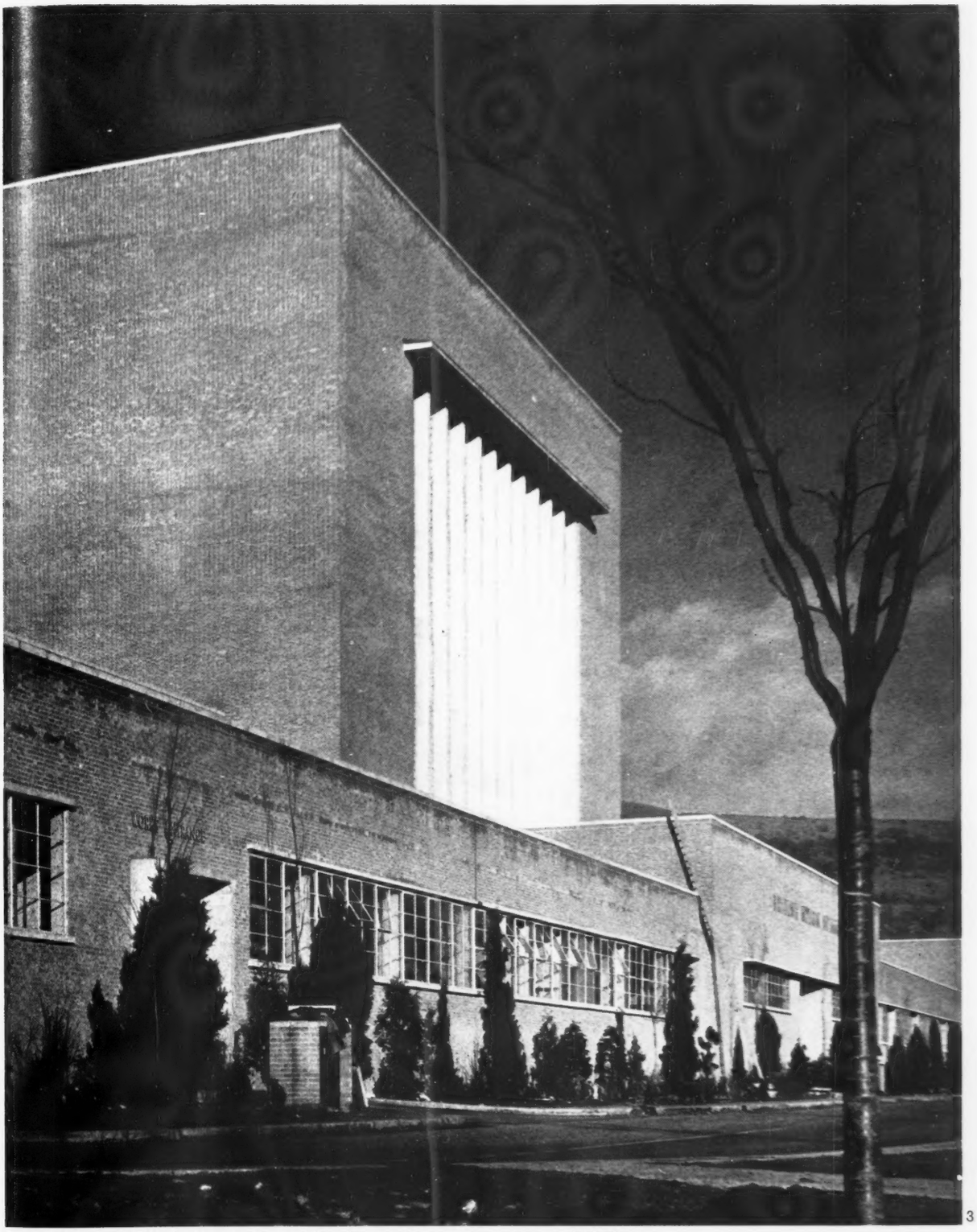
NYLON SPINNING FACTORY IN WALES



section through main factory

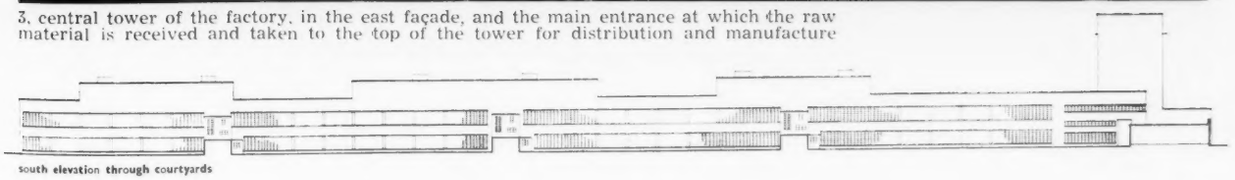
2, works entrance in the east façade

and unimpeded production flow, with all stages in sequence and providing the greatest possible ease of operation. A second problem lay in the fact that the entire factory had to be air-conditioned, with certain processes requiring temperature and humidity control within very close limits. The question of welfare, amenities and recreational facilities also demanded much consideration, and the scheme when completed will include a fully-equipped sports ground with social centre. The key to the factory layout lies in the large central block, with its tower and entrance. The symmetrical design of these is governed by the uniflow system of production. Raw nylon polymer is received at the main central entrance, from where it is handled by crane to the top of the tower, descending through various processing departments to the packing rooms at the extreme end of the factory. The south block contains, on the first floor, the administrative offices, and on the ground floor the workshops, stores, mess and dining rooms, kitchens and cloakrooms. This block is linked to the central block by connecting corridors, the courtyards thus formed being designed as small formal gardens, visible from much of the whole building. The east bay includes the laboratory, two power sub-stations, the polymer handling bay, and the boiler-house for the air-conditioning plant. The works entrances lead direct to the main corridors, east-west and north-south, which form the main circulation arteries for the entire plant. The building is steel-framed reinforced concrete, with floors and roofs of varying thicknesses of reinforced concrete. Outside walls are brick cavity, 15½ ins. thick for

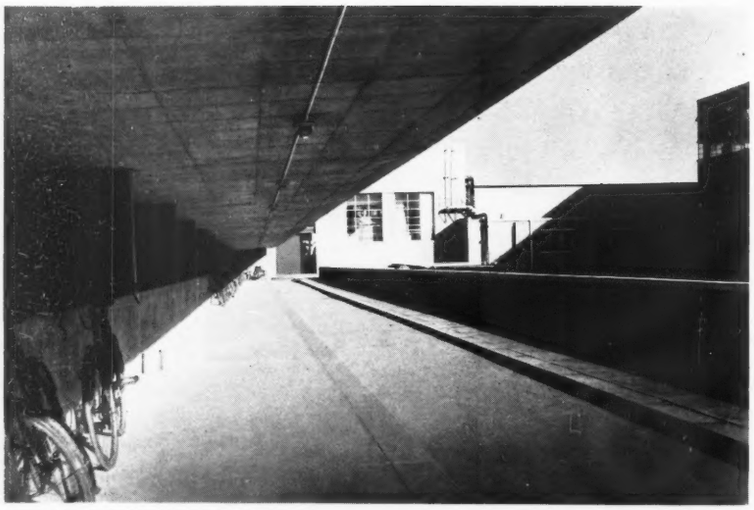


3

3. central tower of the factory, in the east façade, and the main entrance at which the raw material is received and taken to the top of the tower for distribution and manufacture

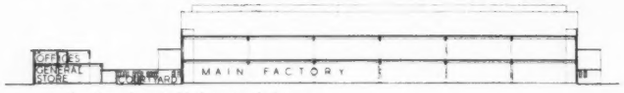


south elevation through courtyards

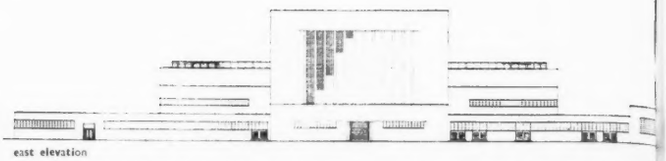


4

4, cycle sheds in the main factory

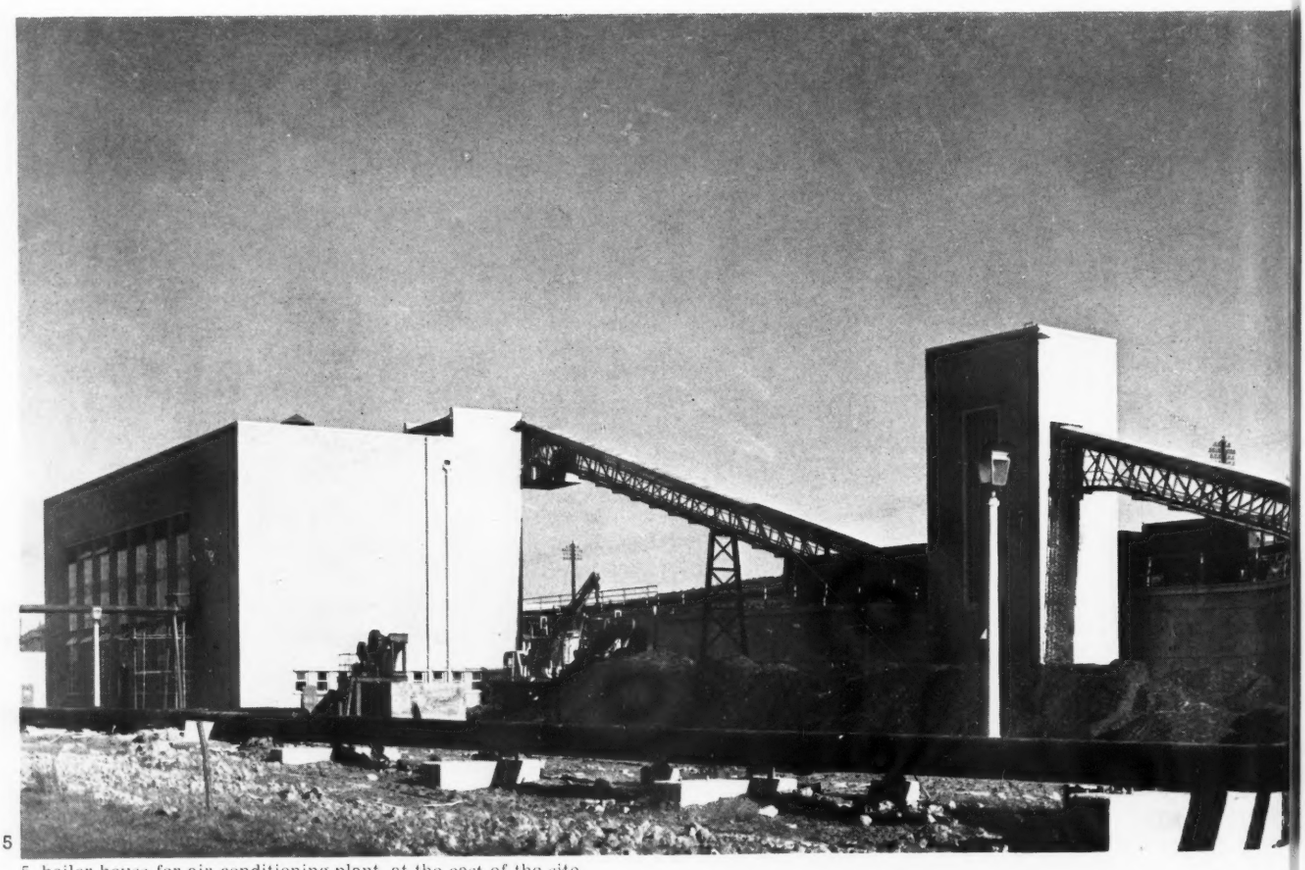


section through south block and main factory



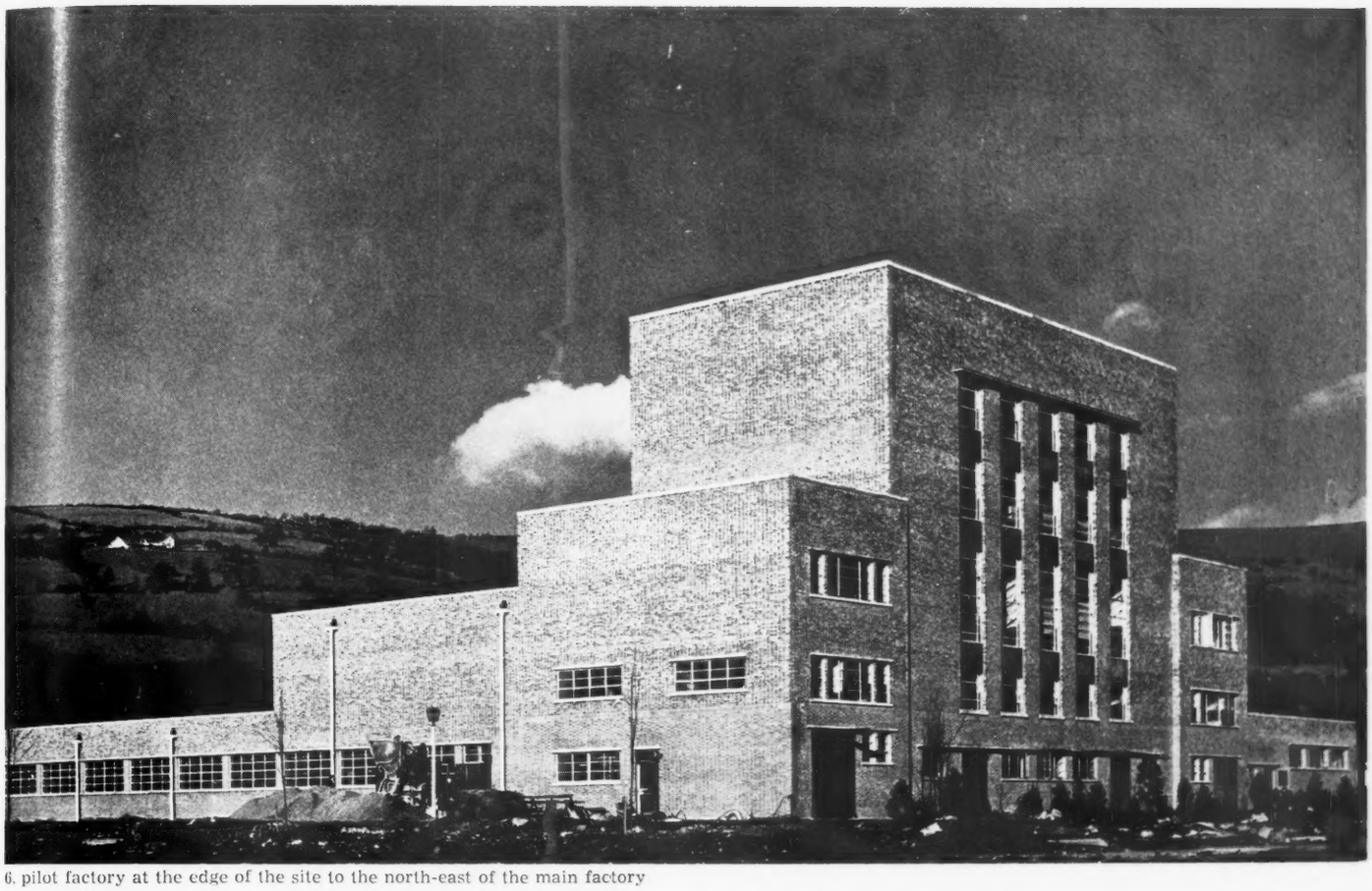
east elevation

the central block and the tower, and 11 ins. thick for the south block and east bay. Internal walls are 9 in. or 4½ in. brick. Steel partitions are used for sub-divisions in all sections of the factory to provide small offices and rooms. Manufacturing requirements dictated the spacing of stanchions in the spinning area, and these are set at intervals 54 ft. transversally, and 25 ft. longitudinally. Ventilation ducts, 2 ft. in maximum depth, are accommodated in the floors. Floor to floor heights are 19 ft., giving a required 13 ft. clear height. Originally the intention was to weld all steelwork, but this was found to be impracticable; plate girders were, therefore, riveted, and only the steel columns were welded. The building is divided into a number of sections to limit movement caused by temperature changes. The largest of these



5

5, boiler house for air-conditioning plant, at the east of the site

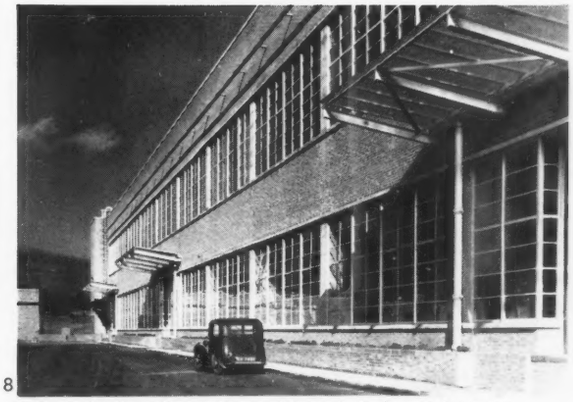


6

6. pilot factory at the edge of the site to the north-east of the main factory

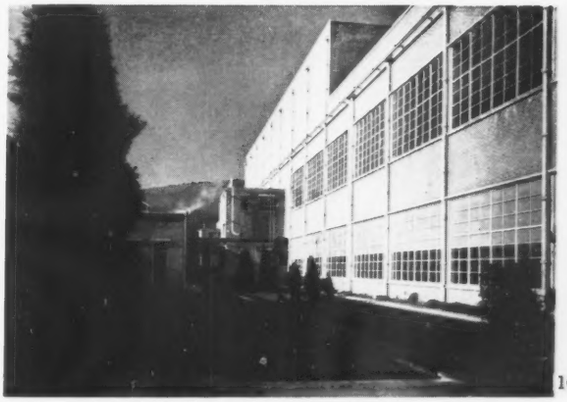
7

9



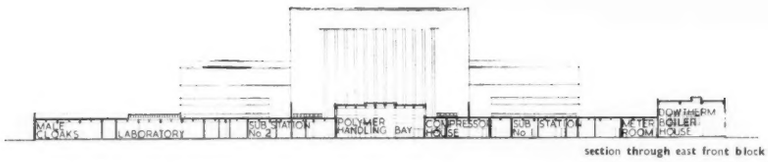
8

7. main factory from the south-west. 8. despatch area.



10

9. the factory from the water tower. 10. a courtyard.

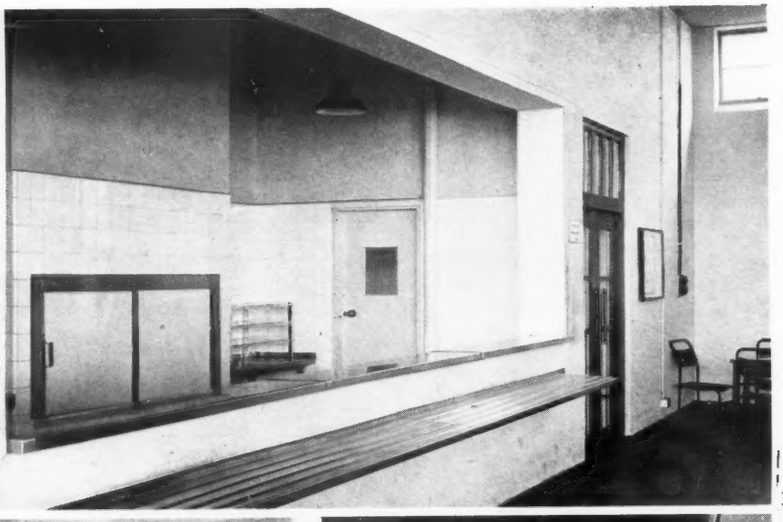


section through east front block

NYLON SPINNING FACTORY IN WALES

units is 324 ft. wide and 250 ft. long. Facing brickwork is of 2 in. rustic brick with a $\frac{5}{8}$ in. joint coloured cream. Window cills, copings and entrance surrounds are reconstructed Portland stone. In the central tower the windows are of glass bricks, set in mullions of reconstructed stone; the factory windows generally are steel casements. In all stages of the design effort has been made to eliminate the tangled masses of exterior pipework usual in most nylon factories. To this end the large steam main from the boiler-house is mostly underground, and the exhaust flue from the air-conditioning plant is hidden by a parapet on its way to the central tower. The air-conditioning plant is complicated, comprising 39 separate sub-units, and the machinery is housed in four large chambers on the roof. Three of these sub-units include refrigeration plant.

11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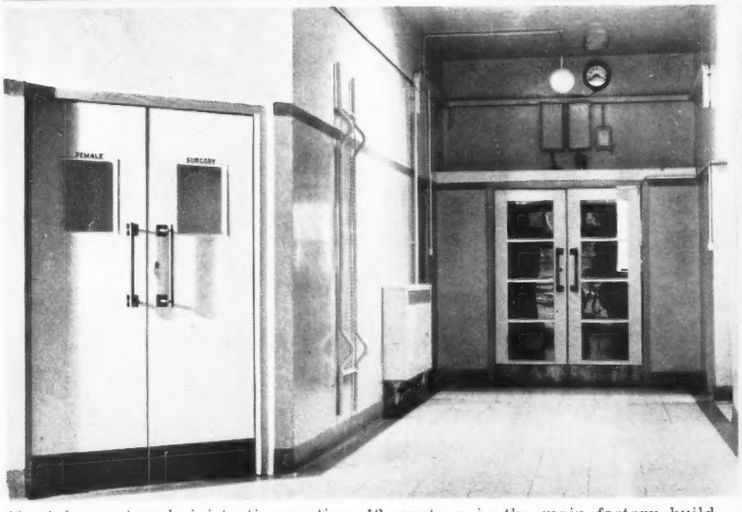
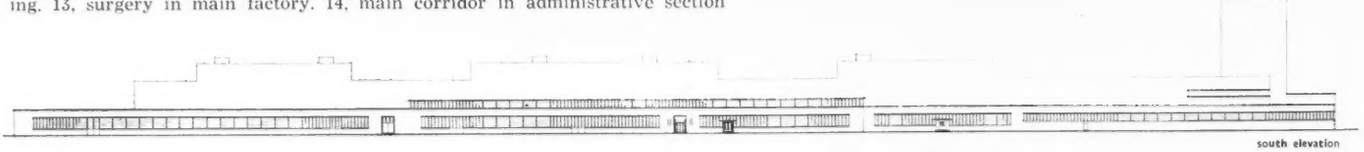


13

14

11, staircase to administrative section. 12, canteen in the main factory building. 13, surgery in main factory. 14, main corridor in administrative section


south elevation

Aileen Tatton-Brown

Progress Report

COUNTY OF LONDON PLAN

The most ambitious and most widely publicized of Britain's post-war plans was the County of London Plan, prepared for the London County Council by Professor Sir Patrick Abercrombie and Mr. J. H. Forshaw and published in 1943. It was acclaimed throughout the world as an advance on any development plan previously presented as the official policy of those responsible for administering a capital city—as indeed it is. But the experts realized, even if the public did not, that to accept a plan in principle was one thing and to make it work in practice was another. Innumerable vested interests would have to be dealt with, innumerable resistances overcome and—especially in London where the multiplicity of control has always been a problem—innumerable authorities organized so as to work as a team. It was perhaps not sufficiently foreseen that, in addition, the pressure of the demand for housing and other accommodation would be so great directly the war ended that local authorities would be tempted to allow good planning to be compromised by expediency.

But so it has proved in many instances. In the case of the County of London Plan popular interest in London's future has been succeeded by something very like popular disillusionment, a suspicion that we are back to a policy of laisser-faire *in spite of the planning powers we now possess as a result of the passing of the 1947 Town and Country Planning Act. Recent declarations by the L.C.C. to the effect that the plan, which was always to be subject to modification in practice, is still the basis on which the Council is working, has made plain the need for a detailed investigation of the progress that has in fact been made towards making the plan a reality. The following article is the result and will serve, it is hoped, two purposes: that of answering the question,* what has become of the County of London Plan?, *and that of illustrating from London's experience what are the difficulties met with today when theoretical planning ideals come up against the hard realities of everyday life.*

1 London Today

Hush-Hush Section Of Housing Committee Report Is Now Made Public

CAMPDEN HILL: WHY COUNCIL WILL FIGHT

L.C.C. FLATS IN CONFLICT WITH COUNTY OF LONDON PLAN

Holland Ward increase might be over 27,000

Campden Hill defence fund launched

To preserve area as open space

IT IS RATHER a shock to find that one can still pick up a paper (*Kensington Post*, Nov. 27, 1948) and read headlines like this.

The newspaper asks 'those who are interested to send a donation to the hon. treasurer.' What is it all about? What has happened to the L.C.C. plan?

There is no satisfactory answer to this question.[1] But there are various points worth noting which, taken together, do throw a certain amount of light on what is happening behind the scenes and on the probable outcome.

The Barlow Report recommended redevelopment, decentralization and dispersal and the L.C.C. Report was an elaboration of that theme. Decentralization, rightly or wrongly, was the motive force behind the whole planning movement, and the assumption that it was both necessary and possible, colours every recommendation put forward and adopted at that time. The standards suggested for playing fields and open spaces, the programme for schools and community centres, the road plan and the proposals for re-grouping communities, all assume a vast reservoir of open space to be drawn upon. The target set was decentralization of 6,600,000 people and of all industry apart from the semi-domestic type that was not found, on examination, to have a very cogent reason for remaining in the area. Decentralization of government offices and

[1] The reports already published were prepared in advance of legislation largely with the aim of discovering what sort of legislation was required, and rousing public opinion in favour of it. They are not to be confused with development plans. Under the 1944 Act each local Planning Authority is bound to prepare a detailed development plan and submit it to the Ministry of Town and Country Planning by 1951. Until these plans are completed and have been approved, their contents are a closely guarded secret. So the question—'What has happened to the L.C.C. plan?' if it means anything, means how far are the general principles laid down in the L.C.C. Plan Report of 1943 and accepted by the London County Council likely to be embodied in the detailed development plan which is still in course of preparation? In other words, how far has the legislation of the intervening years succeeded in bringing the situation under control?

office staffs generally was also to be encouraged. At the time when the report was written, thanks to Hitler the target set had already been reached (para. 122 L.C.C. Plan Report). And although disclaiming any intention of doing so, I think the authors did assume that they would, as planners, continue to some extent to benefit by this state of affairs.[2]

London today

What is the position to-day? And what is the probable future trend? The population of the L.C.C. area to-day is approximately 3½ million—the target set by Sir Patrick Abercrombie. But the population of the Greater London Area has almost reached the pre-war total. It is 10,269,000 as opposed to 10,329,000 in 1938. In other words the population of Greater London as a whole now exceeds Abercrombie's target by 700,000. This is our starting point, and it is very different from what was anticipated. In terms of housing it means that almost every available bombed site, and even some public open spaces are now occupied by prefabs; the L.C.C. housing department has 150,000 families on its waiting list, the boroughs 170,000 odd (these lists are being revised to cut out duplication) and the L.C.C. housing department is still receiving applications at the rate of 4,000 a month. Far from declining, the figure rose in November to 9,000 for no very obvious reason.

rate of growth

What is the probable rate of increase? That depends on the future of London's industries. When we turn to industry the picture is superficially more encouraging. The erection of new factories in the Greater London Area has been, since 1945, very strictly controlled.[3] All new factories, and all extensions of existing factories involving an increase in floor space of more than 5,000 sq. ft. have to be approved by the Distribution of Industry Panel (Panel A) and the Regional Distribution of Industry Panel of the Board of Trade. Their findings, given in the next column, show that London is not getting nearly as large a *proportion* of the nation's new factory building as it was getting before the war. But it is still getting some, which has given employment, probably, to an additional 18,000 wage earners since 1945. This figure looks innocent but it conceals sinister facts.[4] 18,000 additional industrial workers would normally be expected to increase the total population by 102,000.[5] London, however, is not normal. The proportion of service industries is higher here than elsewhere and a higher birth rate is also to be expected.[6] Then allowance has to be made for the fact that building work approved considerably exceeds the amount being licensed at the moment. The figures given relate only to factories licensed. Tables published elsewhere[7] suggest that these are only about 5-7 of those approved. Licences will catch up with approvals in time and when they do both sets of figures given above will go up by 28 per cent. Finally it must be remembered that no control at all is exercised over extensions of less than 5,000 sq. ft.,[8] and it is not improbable that steady progress is being made in some parts of London at the rate of 4,999 sq. ft. a year. And so, all things considered[9] it seems reasonable to suppose that steps taken to-day under a system of very strict controls will ultimately result in an increase of population equivalent to at least 100,000 persons per annum. Negative evidence suggests that the figure is higher. Great efforts are certainly being made to conceal the true facts. Indeed, collecting information for this article, I have felt rather like a New York policeman must have felt when interviewing Madame Kosenkena who afterwards jumped out of a third floor window at the Soviet Embassy. There is a feeling of tension in the air as those responsible for administering the town planning Acts reiterate 'We have figures but they are not published' while continuing to affirm 'All is well.'

GEOGRAPHICAL DISTRIBUTION OF INDUSTRY

1. *New factories and extensions 5,000 sq. ft. and over licensed since the war to September*, 1948.

	Nos.	*Per-centage.*	*Cost £ M.*	*Per-centage.*
(*a*) Development Areas	1,049	34	70.4	52
(*b*) Rest of North and West Britain	803	26	32.4	24
(*c*) Greater London Area	289	10	5.9	4
(*d*) Rest of South and East Britain	900	30	26.6	20
(*e*) Great Britain	3,041	100	135.3	100

Notes.—(*b*) comprises those parts of the Scotland, Northern Wales and North Western regions outside the Development Areas together with the East and West Ridings Region.

(*d*) comprises the Midland, North Midland and South Western regions together with those parts of the Eastern, Southern and London and South Eastern regions not included in the Greater London Area.

Source: Licensing of new factories and extensions since the end of the war.

2. *Number of factories opened and extended in the years* 1932-1938 *inclusive.*

	Nos.	*Per-centage.*
(*a*) Development Areas	311	6½
(*b*) Rest of North and West Britain	1,397	29
(*c*) Greater London	1,884	39½
(*d*) Rest of South and East Britain	1,189	25
(*e*) Great Britain	4,781	100

Note.—The areas in this table are not quite synonymous with those in Table 1, and they are sufficiently close to enable a comparison to be made.

Source: Board of Trade Surveys of Industrial Development.

reasons for increase

Why does London continue to grow? In part the answer lies in the economic situation. Extension is the cheapest form of industrial expansion. £5,000 spent on extending an existing factory in London may result in an increase in production which would cost up to £50,000 if the factory which wished to extend were compelled to move—and loss of production for a considerable period would also result. B.O.T. *must* be influenced by such considerations. I say in part, however, because there are grounds for thinking that the forms of control employed at present are not as effective as they might be. They encourage the attitude 'I shall get what I want, but I shall have to lie to get it and there will be at least a year's delay during which the factories which use my products will all be working under capacity.' It is well known, for instance, among industrialists wishing to build, that their best chance of obtaining permission to do so lies in stating that few, if any, additional workers will be employed. One method of prevarication is to engage the additional workers before applying for a permit! The present type of control operates well in relation to a clear-cut issue such as the establishment of a new factory, but it is really almost impossible for the licensing authority to keep an accurate check on what is happening under the heading of extension.[10] And it is extensions which are the main cause of trouble.

The rate of new building referred to above would not matter, of course, if existing factories were being closed at double the rate. The death rate is as important as the birth rate. But it is with factories as it is with our ageing population. Numbers keep rising because death is indefinitely postponed. Worse, in the case of London's factories we have had to contend with resurrection. Almost all the factories destroyed during the war have since been rebuilt on the same spot, owing to the unforeseen effect of the War Damage Act, which involved owners in a serious financial loss if they rebuilt on a different site, even in compliance with Town Planning requirements. A very great opportunity was lost here owing to a legal technicality.

Employment statistics support the view that London's industries are just about

[2] L.C.C. Plan Report. Chapter 7 on stages of reconstruction reads:

'Stage 1. Rebuilding on bomb-cleared sites and on land already purchased by the London Council and local Authorities for housing purposes, together with the minimum amount of adjacent property necessary to make development economic and conform to the final plan.'

and goes on to suggest that scattered sites might be left empty for future open spaces, roads or buildings to be carried out at a later date, or made available for industry, either for the extension of small blocks of flatted factories, or for the decanting of nonconforming users affected by more extensive clearances under the second stage of development.

[3] Under the Distribution of Industry Act 1945 and Clause 17 of the T. & C. Planning Act 1947.

[4] The bulk of England's building to-day is factory building and the output is greater than it was before the war. The figures given in column 2 above are expressed in terms of percentages.

[5] Each insured factory worker may be expected to create employment for one insured worker to service industry. And if this number of insured workers is multiplied by 3 one arrives at a figure which approximates to the total population including all dependants.

[6] The authors of the report assumed, when setting their target, that the reproduction rate in the London area would follow the national trend. In fact the population of London belongs to a more vigorous age group than the national average and must be expected to breed faster. Natural increase alone during the next 20 years is likely to be more than the new towns round London can cope with.

[7] C.O.S. monthly digest of statistics, Table 83.

[8] Which may be expected to house up to 30 workers each.

[9] Figures for factory building are given since the war—September 1948. The amount of *new* building in the first twelve months after the cessation of hostilities was negligible which means that the bulk of the new building approved in London has been carried out during the two years September 1946-September 1948. Output at the end of that short period was rather more than four times what it was in the beginning. The present rate of output is the rate of the last year which these statistics do not disclose.

[10] It might prove better for industrial morality, the export drive and, in the long run, town planning, to seek some other method of checking extension. Inescapable financial motive for moving might, for instance, be provided by a steep increase of rates in the London area with a special tariff for extensions.

back to their pre-war level.[11] At present existing factory buildings are subject to no control whatever, and it is difficult to see how steps can be taken to prevent their reoccupation while there continues to be an acute shortage of labour and materials. It is equally improbable that industry will voluntarily abstain. And so the death rate is practically zero and likely to remain so for some time. The possibility of exercising control over existing premises is at present under discussion.[12] But this project is linked with the New Towns Programme. Mr. Silkin's reply to a recent question of Mr. Platts-Mills in the House gives the Government's attitude to both. He said that 'In general, schemes for the expansion of selected towns were being worked out by local authorities concerned and a phased building programme for all developments proposed for the accommodation of population and industry from London were also in preparation. No permanent reduction of the density of population in inner areas was possible until the economic situation permitted the large scale building of houses in new towns and other reception centres.' Economic White Papers echo the same caution. New towns mean new roads and new services. The Government thinks we cannot afford this extra expense now.

Meanwhile the point to note is that while 14 new towns are required to-day to reach Abercrombie's target, another two, or maybe three, are needed each year to keep pace with London's annual growth. By 1952 22–26 new towns may be needed in the London area if the standards set by the L.C.C. and G.L.P. reports are to be put into practice. And it is complete new towns that will be needed—not foundation stones.[13]

Now let us go back to the L.C.C. report and consider the few significant developments which have since taken place and are public. Let us see how they fit into the picture sketched above, and check them against the standards set by Abercrombie.

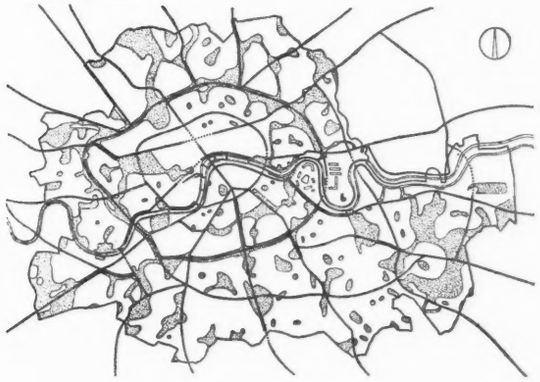
[11] The basis of insurance has been altered by the 1947 Act so it is not possible to get an exact comparison. But making reasonable allowance for the changes introduced in methods of registration, numbers of industrial workers in the London area seem to be much the same as in 1939.

[12] Between the L.C.C. and the Board of Trade. The object is to ensure that when factories move from London to a new town, the vacated site will not be permanently reoccupied, but will pass under the control of planning authorities to be used as decanting space.

[13] Crawley, Harlow, Stevenage, Hemel Hempstead, Welwyn Hatfield and Basildon have been approved as sites for new towns, and corporations have been set up for all except Basildon. The total labour force (excluding technical staff) employed by the five corporations listed above is about 150 men. Harlow has permission to build 98 houses and has started to build. Crawley has permission to build a smaller number and has also started to build. Stevenage has permission to purchase and erect 12 Swedish prefabricated timber houses during the next year. No development is yet taking place in the others.

2 What is happening to the L.C.C. plan?

County of London Plan



a open spaces

The section of the Reports which probably had the widest appeal dealt with public open space. In central London the long stretches of River Bank were to be cleared and thrown open to the public. Wedges of open space, linking up existing parks, were to radiate outwards till they merged with a real green belt which was to set limits once and for all to the process of conurbation. For the L.C.C. area alone it was estimated that an additional 4,127 acres of open space was required to give the standard set (4 acres per 1,000) *on the assumption that 2,612 acres of private open space suitable as public open space was also acquired and thrown open to the public.*

In the years since the report was written, plans have been made to acquire 300 acres of open space at a cost of £3,000,000; 200 out of the 300 acres have already been acquired.

To offset this, the L.C.C. have made plans to build on private open space to an extent that they do not fully disclose. Examples are the Roehampton Scheme and the Campden Hill Scheme, and the proposed Housing Estate on the Hurlingham Polo grounds.

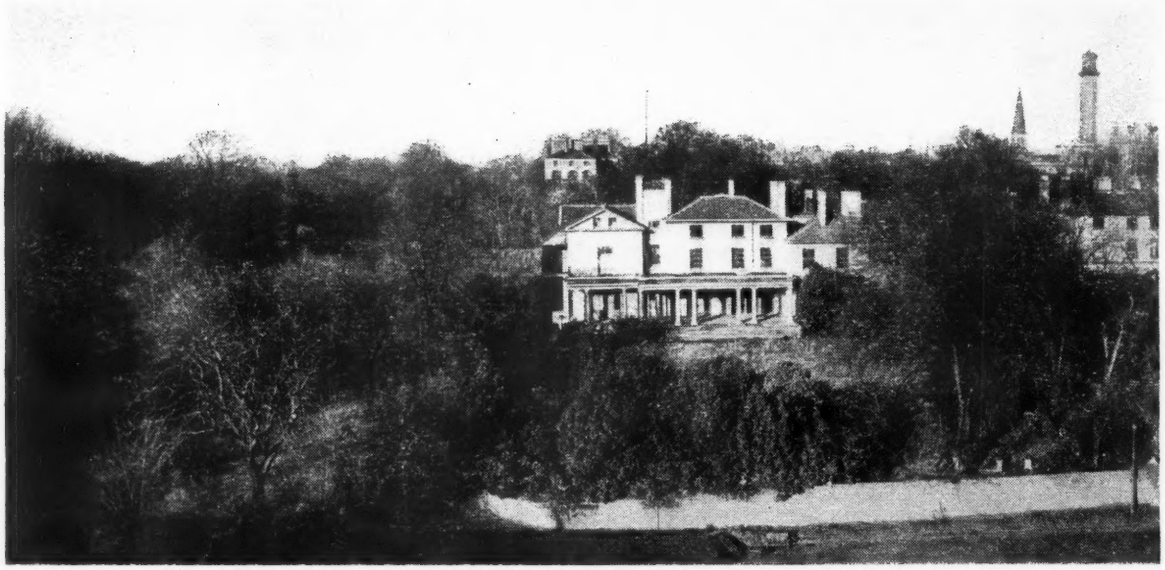
These three schemes alone will, if carried out, swallow up about 330 acres of private open space. The official announcement that, except for prefabs., the L.C.C. has not built on any open space within the county boundary and does not intend to, is correct, but it is definitely misleading. Beyond the L.C.C. boundaries the new housing estates of the L.C.C., already sanctioned by the Ministry of Town and Country Planning,[14] will absorb 7,000 acres of green belt. Here again there is a confusion of terms. The L.C.C. have not and will not build on land which has been purchased under act of Parliament. But most people now use 'Green Belt' in the sense in which it is used in the Greater London Plan Report. The facts are that the open space system outlined in the Greater London and L.C.C. Plan Reports, is daily becoming more remote. The terminological distinctions used to disguise the fact are quite unreal. With the cost of acquiring built-up land and turning it into open space, estimated at £10,000 per acre[15] of which, even under the 1947 Land Act, the Central Land Board can only afford to pay one-quarter[16] and with housing authorities competing for the remaining private open spaces it is childish to think that we are on the edge of a big improvement. The Ministry of Town and Country Planning has announced that there will be no more big L.C.C. estates in the Green Belt. But if the flood continues to rise it is doubtful if that dam will hold. Meanwhile the pressure on the L.C.C. and other housing authorities to acquire and build on every private open space in the county—suitable or unsuitable—is thereby increased. The picture given by bare analysis of figures becomes more depressing if one takes the trouble to go and look at the gardens about to be built on. On Campden Hill for instance there are Moray Lodge, Cam House, Plane Tree House. The names have a pleasant sound which reflects the character of the locality.[17] Holland Walk and the Duchess of Bedford Walk are

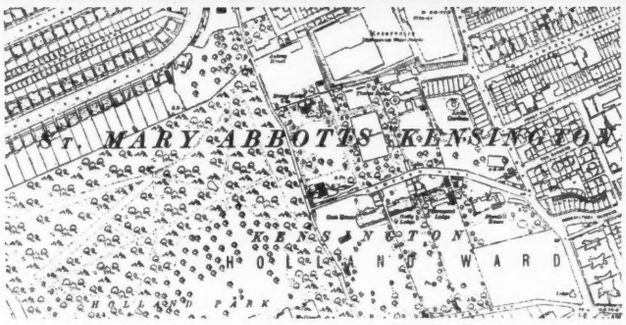
[14] In face of an acute housing shortage permission was granted to build in outlying districts when land, roads and services were immediately available.

[15] L.C.C. report of the Parks Committee, Jan. 18, 1946.

[16] Arthur Ling. Speech to Town and Country Planning Assoc. *Architects' Journal* Oct. 28. One-quarter the cost of acquiring the land. The cost of turning built-up areas into open space will of course be greater as it has to include demolition, planting and other public works. The query—when does the value go?—raises a point of some interest. It is a safe assumption that the central land board makes no profit. When a factory leaves a central site, valued at £10,000 an acre and is rebuilt in a country district, the land occupied then by the same factory does not automatically become worth £10,000 per acre. Is this loss of value due to the fact that new sites are being made available and that scarcity value, which is purely artificial, is being destroyed? Or is it due to a loss of trading facilities which is costing the country money? In a talk on the Government's policy in Development Areas, Mr. Paul Barran drew attention to the fact that we now have slight unemployment among light industries which have responded to the Government's decentralization policy and suggested that industrial location might not be such a simple problem as had been supposed.

[17] The L.C.C. have announced intention to acquire by compulsory purchase, several large sites on Campden Hill, with a total area of about 10 acres. They have hotly denied any intention of meddling with the grounds of Holland House. No details are yet published of the use to be made of this land but it can safely be assumed that it would be used for high density flat development. The Kensington Borough Council is opposing the L.C.C. Scheme. Plans for 96 flats to be erected by private enterprise on the Tor Gardens/Sheffield Terrace site (density 220 people to the acre) were given town planning consent by the L.C.C. in 1947. A licence had been granted by Kensington Borough Council (on condition that tenants were to be selected from the council's waiting list) and building work was just about to begin. In 1948 the L.C.C agreed in principle to another privately sponsored scheme for three blocks of 3-storey flats on the Hornton Street Gloucester Walk site. This permission





CAMPDEN HILL The London County Council defend their plan for Campden Hill by saying that private open space will be made available to the public if the gardens are redeveloped at a density of 200 persons to the acre. What this really means is that it will be made available to 500 homeless families and public ownership should not be allowed to obscure this fact. Above is a photograph of Cam House and the surrounding private gardens, and a map of the area in question. Below is a typical L.C.C. estate, Hilldrop at Islington. Whether London can afford to do this sort of thing with its few remaining open spaces, however urgent the temporary shortage of housing, is surely a matter that the Londoner himself should be allowed to decide.

was subsequently withdrawn in June 1948 on the grounds that alternative plans for the redevelopment of a larger area were under consideration. The conversion of Plane Tree House into four maisonettes had been licensed by K.B.C. and received town planning consent from the L.C.C. on July 23, 1948. Work has already begun. Other properties affected are Moray Lodge—being used as Civil Service Convalescent Home—Thorpe Lodge—in private occupation, and Cam House which was requisitioned by the Crown for the duration and was still in possession of the Crown when the decision to acquire by compulsory purchase was announced. Other large houses in the neighbourhood are being put to good use. New House, Campden Hill has been taken over by the South African High Commissioner, Campden Hill Hotel has been taken over by London University as a students' hostel, and there has been a proposal from the Luxembourg to acquire another large house in the district for use as an embassy. The area is in no sense derelict. There is every reason to suppose that good use can be found for existing buildings which is consistent with the preservation of its present charm.

pleasanter places to push prams than the overcrowded paths of Kensington Gardens and as such they deserve to be treated with some respect. There is no doubt whatever that these quiet byways, and there are very few such pleasant places in London, will be absolutely ruined if Plane Tree House is replaced by Plane Tree Buildings, designed to accommodate 2,000 people. It may be necessary, but from the planning point of view it is a step backwards. The fact that the flats may be surrounded by space which is thrown open to the public is neither here nor there. Space occupied at the rate of 200 people to the acre is not, except in a very technical sense, open space. It is a right of way, of a particularly unattractive character. The L.C.C. and Kensington Borough Council unfortunately both tend to make the issue one of class. Really the emphasis should be on numbers and appearance.

The proposed development at Roehampton is less open to objection—chiefly because it is all on a much larger scale.[18] Land adjoining Putney Heath and

[13] Extracts from information on L.C.C. Housing Development near Wimbledon Common and Putney Heath, supplied by J. R. Howard Roberts, Clerk of the Council. 'The acquisition of these fourteen sites, comprising some 305 acres, presents the Council with a unique opportunity in the history of London housing. . . . The *largest of the fourteen sites* covers about 115 acres and adjoins and overlooks Richmond Park. It comprises two Georgian houses—Downshire House and Mount Clare—standing in extensive, well-timbered grounds, with undulating parkland and ornamental tree-lined avenues. *Downshire House* was erected by Brettingham for the Marquess of Downshire in the latter half of the 18th century. *Mount Clare*, a mansion house, was built in 1772 and is of some architectural interest. The *second largest site* has a frontage to Putney Heath and adjoins the Council's Roehampton Estate, which was developed in 1923. It comprises the extensive gardens of five large houses, three of which have been demolished, several fine avenues of trees and two ornamental lakes, together with three smaller houses. A *third site* of about 24 acres overlooks Putney Heath, with frontages to Portsmouth Road and Bessborough Road. On the east side are a number of smaller sites extending to 70 acres, largely adjoining Wimbledon Park Side and overlooking Wimbledon Common. In general, these contain large Victorian houses standing in spacious grounds but many have suffered war damage and others are unoccupied. . . . The net area available for housing is about 217 acres. The proposed mixed development of houses and flats, at an overall density of 28 dwellings to the acre, *will house* 6,000 *families* or about 21,000 people. To provide a full and healthy community life, the lay-out includes two secondary schools, five primary schools, seven nursery schools and one county college.

'Suitable existing houses on the sites, and particularly those of historical or architectural interest, will, as far as possible, be retained and adapted for various uses. Main and subsidiary shopping centres will provide about 100 shops.

'Seven public houses are planned, and sites are reserved for a library, health centre, social welfare centre. Work is due to commence on a number of the sites in mid-1949.'

Wimbledon Common can more easily be spared than land in Fulham or on Campden Hill. Housing Schemes to accommodate 21,000 people on several large sites can be planned to include schools and other amenities. Existing roads are better able to accommodate the increased traffic. The new estates should be good of their kind. But there is no doubt that development of the types and at the densities proposed will alter the character of Putney Heath. The flavour of the country will be gone. Instead we shall have another Metropolitan Park, marred by the architectural ineptitude of L.C.C. flats. It is possible to make this point without necessarily identifying oneself with the views of the Town and Country Planning Association and the Roehampton villagers.[19]

Why does the Ministry of Town and Country Planning which has successfully, for the time being at any rate, called a halt to building on the green belt, not exercise an equally effective control on the built-up area? The answer seems to be that they have no clearly defined power to veto such developments. When a compulsory purchase order is necessary, it is true, a public enquiry must be held, but it is held by the Ministry of Health primarily with the object of ascertaining whether private owners can raise valid objections to compulsory purchase orders being made out. The Ministry of Town and Country Planning are consulted and represented at the enquiry. Their point of view is heard. But in face of matured plans and determined demands of a powerful local authority acting entirely within its own area, no great importance is usually attached to what they say. Only pressure of well-organized public opinion can give them a real chance of effective action. Even then it is more than likely that the outcome would be the same as in the case of the Bankside Power Station.[20] And so while the Ministry colours maps defining the green belt, while the L.C.C. town planning department broods over its development plan, and the industrial users of the river bank are surveyed under the auspices of the Port of London Authority, existing open spaces of London continue to melt away.

[19] Extracts from the minutes of a meeting of the Roehampton Villagers' Association and the Town and Country Planning Association, at the Planning Centre, Tuesday, March 8, 1949.

'The proposed L.C.C. Scheme is, in our opinion, marred by grave faults. We are not opposing building on this site and we appreciate the care shown for preservation of trees. The whole idea of rehousing people in a pleasant area has our cordial support.

'1. The number of persons to be housed (21,000) is far too high and must result in cramped dwellings and frustrated lives, and miserably insufficient local playspace.

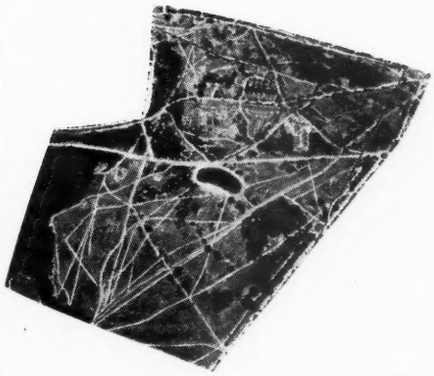
'2. The proportion of flats to houses is far too high in view of the well-known preference of Londoners for houses with gardens. The cost of flats in London is far greater than of houses; and the public have to pay far greater subsidies on them.

'3. Main traffic route passes through a bottle-neck at Roehampton Village down a widened Roehampton Lane to Hammersmith. This is contrary to the now accepted rule that a main traffic route should not pass through but round a Residential Area. A heavy strain will be placed on road transport within the area.

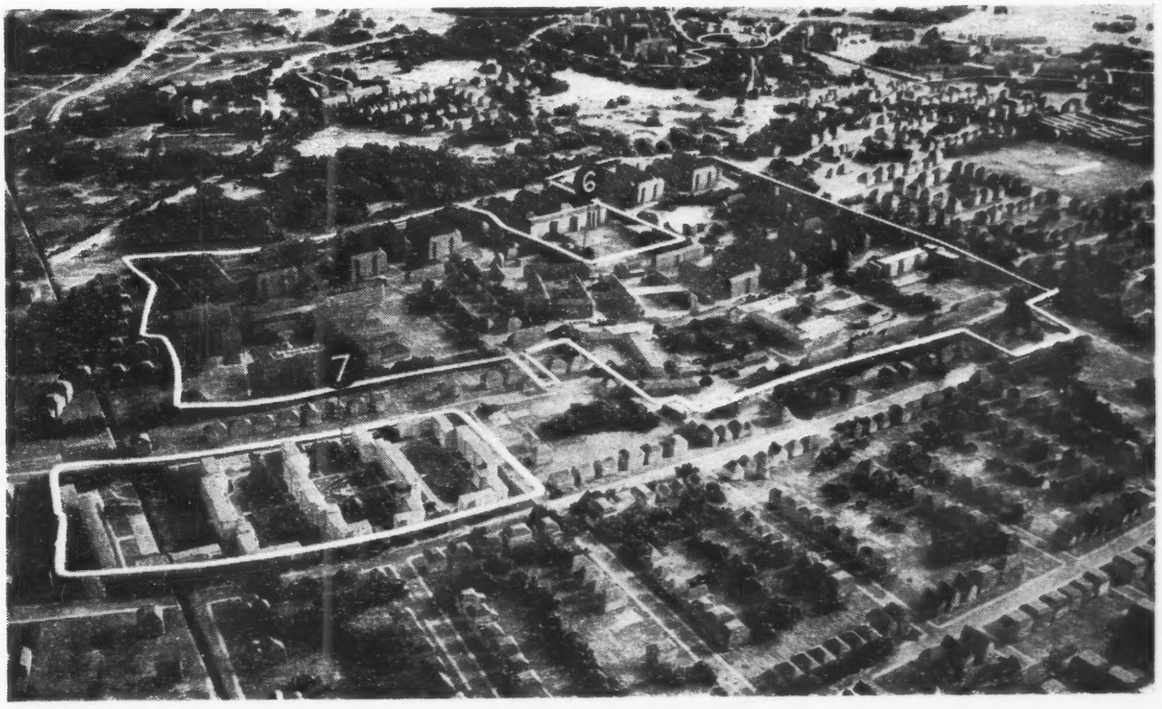
'The moment has now arrived when the whole policy of the L.C.C. should be revised. There is a sad falling off from the standards of the much-admired L.C.C. Roehampton estate nearby. That has an average density of 12 an acre. This new one is to have 28 an acre.

'We believe that a really good scheme could be produced if a population of 10,500 was allowed for instead of 21,000. The rest should be accommodated in the New Towns which have already been started, with factories, houses and all facilities for a good life.'

[20] In this case both the Ministry and the L.C.C. were overruled by the Ministry of Fuel and Power. See account of Council meeting on May 13. The erection of a power station on the South Bank gave a 5 per cent. increase in London's electricity supply for a period of one year only. At the cost of one year's delay, plant of the same capacity could have been provided on an alternative site.



***ROEHAMPTON** As tracks across the common show, Putney Heath (left) is already much used. And yet the L.C.C. propose to replace private open space by blocks of high density flat development (below) along the edge of the heath, and to enclose the rest of the 300 acres they are buying in the Roehampton-Wimbledon area, in order to make private gardens for small houses planned at a density of 12 to the acre. Mount Clare (right) shorn of its grounds will remain as a sad reminder of a lost opportunity; and flat dwellers will flood the heath. London cannot afford this kind of layout. The L.C.C. report drew attention to the advantages of terraced houses grouped round communal gardens—a form of development which gives a density of about 25 dwellings to the acre, cf. Ladbroke Grove. Using this system the same, or nearly the same, number of people could be rehoused without interfering with public enjoyment of the heath. Flats could then be surrounded by adequate private gardens of their own, and Mount Clare could be preserved with enough surrounding land to form a really popular country club for the new estate* (see page 243).



b roads

Suggestions for the replanning of London's main road system, to include inner and outer ring roads, radial roads, and giant tunnels crossing under Covent Garden, formed another outstanding section of the reports. But we still rely on petrol rationing and re-routing to solve the traffic problem. The Cromwell Road extension, agreed before the war will, it is understood, be carried out as soon as opportunity offers. Some new roads planned in connection with the exhibition on the south bank will be completed by 1951. What about the twenty radial roads, the four ring roads and the tunnels? The main road proposals of the L.C.C. and Greater London Reports being largely the work of the Ministry of Transport carry more weight than some of the other suggestions put forward and with certain exceptions they still feature on local town and country planning maps. The land is effectively sterilized. Meanwhile the annual allocation of labour and materials for the construction of new roads is actually nil, Government policy as laid down in the White Paper being that public works of this kind should be reserved for periods of unemployment and used to offset the effects of an economic slump. The situation is clearly unsatisfactory and the difficulty of finding sites for housing, schools and other forms of development is materially aggravated by it, new roads being routed for the most part through areas which are particularly suitable for redevelopment. A committee of some sort has been appointed and instructed to sort out this muddle. Its terms of reference are to produce a road development plan which has some prospect of being carried out in the next twenty years. This is likely to prove a difficult task, however, in view of the role reserved for road building in the national economy.

County of London Plan

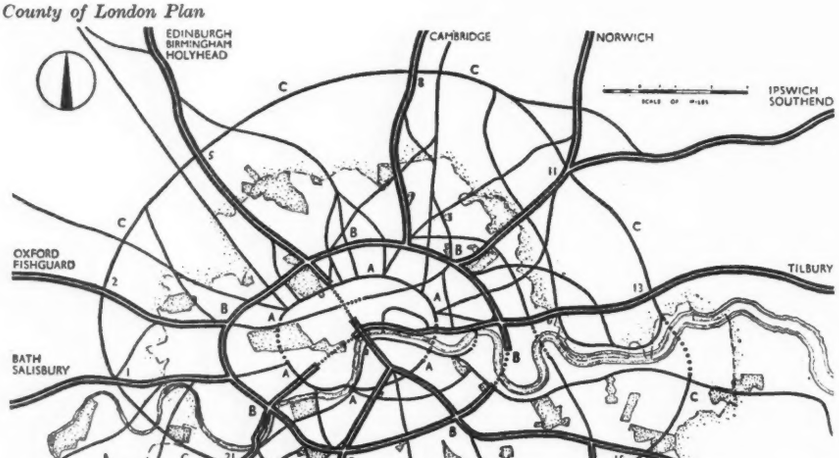


DIAGRAM OF PROPOSED ROAD SYSTEM

The diagram on the left is a summary of the main road proposals contained in the L.C.C. report. For a complete picture of London's needs, the proposals of the Greater London Plan must be added to these. Below is a plan of the new roads to be built in connection with the 1951 Exhibition. With the possible exception of Cromwell Road Extension, no others are likely to be built in the foreseeable future. Roads which are first on the planners' list of priorities are last on the Government's.

c neighbourhoods

Turning again to the L.C.C. report, great emphasis was given to the re-grouping of communities. In areas scheduled for redevelopment as a whole the process was to be completed in three clearly defined stages spread over an unspecified number of years. For the rest of London it was a target to be approximated to as opportunity offered. Suggestions were also made for incorporating communal facilities as part of housing layout and standards were set in terms of facilities to be provided for.

With housing going ahead at unprecedented speed,[21] road construction at a standstill, factory building limited to firms engaged on export, re-grouping of communities is for the time being a dead issue. The only chance of going ahead is in the reconstruction areas. Plans for four have been drawn up and submitted to the Ministry. Of these two, Stepney-Poplar and the City, have been approved, but procedure is slow; the scheme for the Elephant and Castle has been shelved; and one hears it suggested that they cannot be approved until development plans, including road plans, for all the surrounding areas, have all been drawn up, submitted and approved. This is when the need for clear thinking on the future of the London Plan, and of all plans with a capital P, becomes most obvious. It is clear now, if it was not so right from the start, that planning cannot survive unless a technique is evolved capable of dealing with one thing at a time.

Community planning, in so far as it can be carried out as part and parcel of rehousing, has been going ahead. Broadly speaking only houses and essential schools can be built—other buildings must wait, but when possible space is being reserved for them. This is one of the few tangible results so far achieved. The operative word, however, is—possible. The provision of communal facilities on the scale envisaged by the L.C.C. report is only possible when development itself is on a large scale. There is no room for a school on Campden Hill. A large school to-day requires 30 acres and the sites which the L.C.C. propose to acquire in this already crowded district total 10 acres. If sites fall much below 100 acres the sort of layout envisaged in the L.C.C. report becomes impossible.

[21] *Leading Housing Authorities in September* 1948. *Min. of Health Circular.*

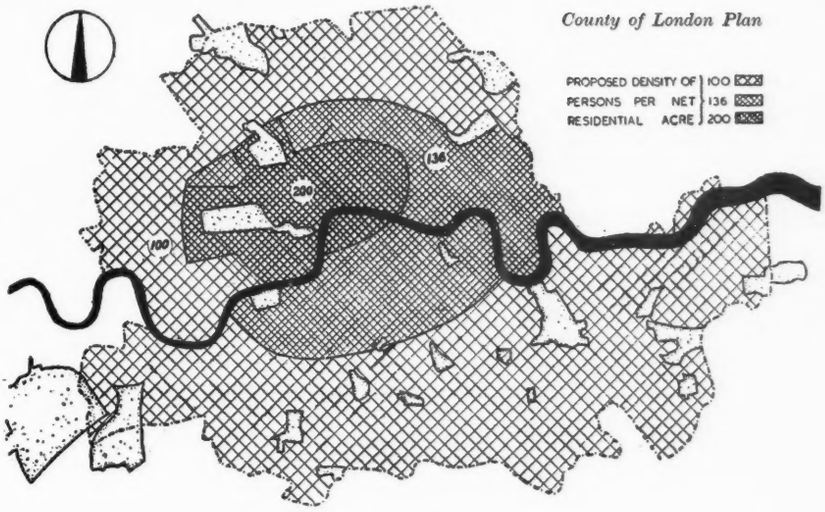
'By Sept. 30 the L.C.C. had completed 17,838 houses. This total was made up of 7,530 new permanent houses, 2,443 rebuilt war destroyed houses and 7,865 temporary houses.

'By Sept. 30 the Metropolitan Boroughs had completed 12,981 houses. This total was made up of 3,275 new permanent houses, 2,346 rebuilt war destroyed houses and 7,360 temporary houses.

'Thus the L.C.C. and Metropolitan Boroughs combined have built 30,819 houses (permanent and temporary). This represents one house to every 110 persons in the L.C.C. and Metropolitan Borough Areas.'

There are no satisfactory figures showing the number of new dwellings made available by conversion, but it is probably somewhere about 10-20 per cent. of the total given above. If conversions are included then as much as one new dwelling per 100, or even per 92 persons in the L.C.C. Area, may have been provided since the end of the war!

d densities

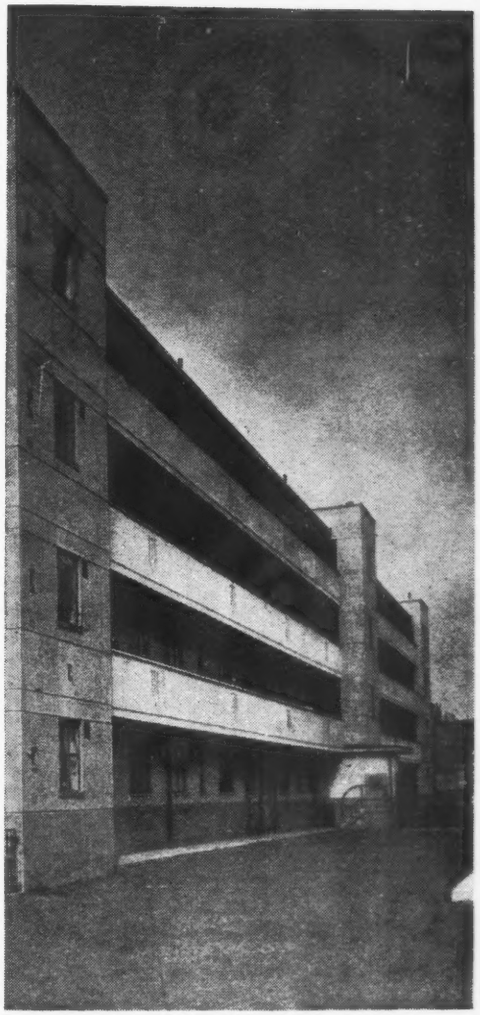


Finally there is the question of density. The L.C.C. report divided London up into zones with densities as follows:—

L.C.C. Plan	*Persons per acre*	
	Net housing density	*Density including open space*
A Ring	200	100
B Ring	136	77
C Ring	100	60

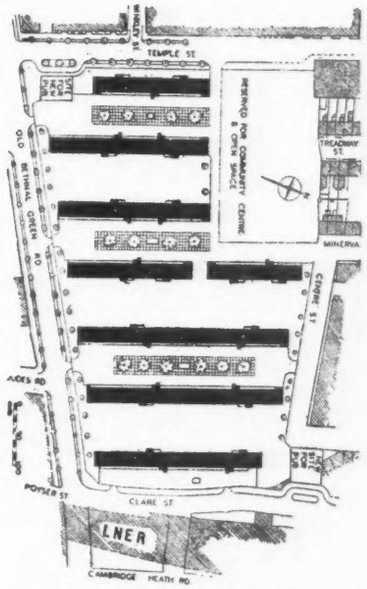
Figures for some of the new L.C.C. estates are given below. They are chosen simply because they are published.[22] They are given in terms of dwellings per acre. The assumption is that on an average each dwelling will house 3.6 people. This is the figure to which the L.C.C. work. These figures are not accurate. In the case of any individual estate the assumption that 3.6 people will be housed per dwelling may be upset by an alteration in the proportion of one-roomed flats. But they are pointers, and it is a very significant fact, that, with the exception of Kingswood Drive where the overall density is approximately the same as that recommended for the B ring, the two post-war estates with the lowest overall density have a slightly higher density than the highest recommended in the L.C.C. report. As has

[22] *Building*, Nov. 1948.

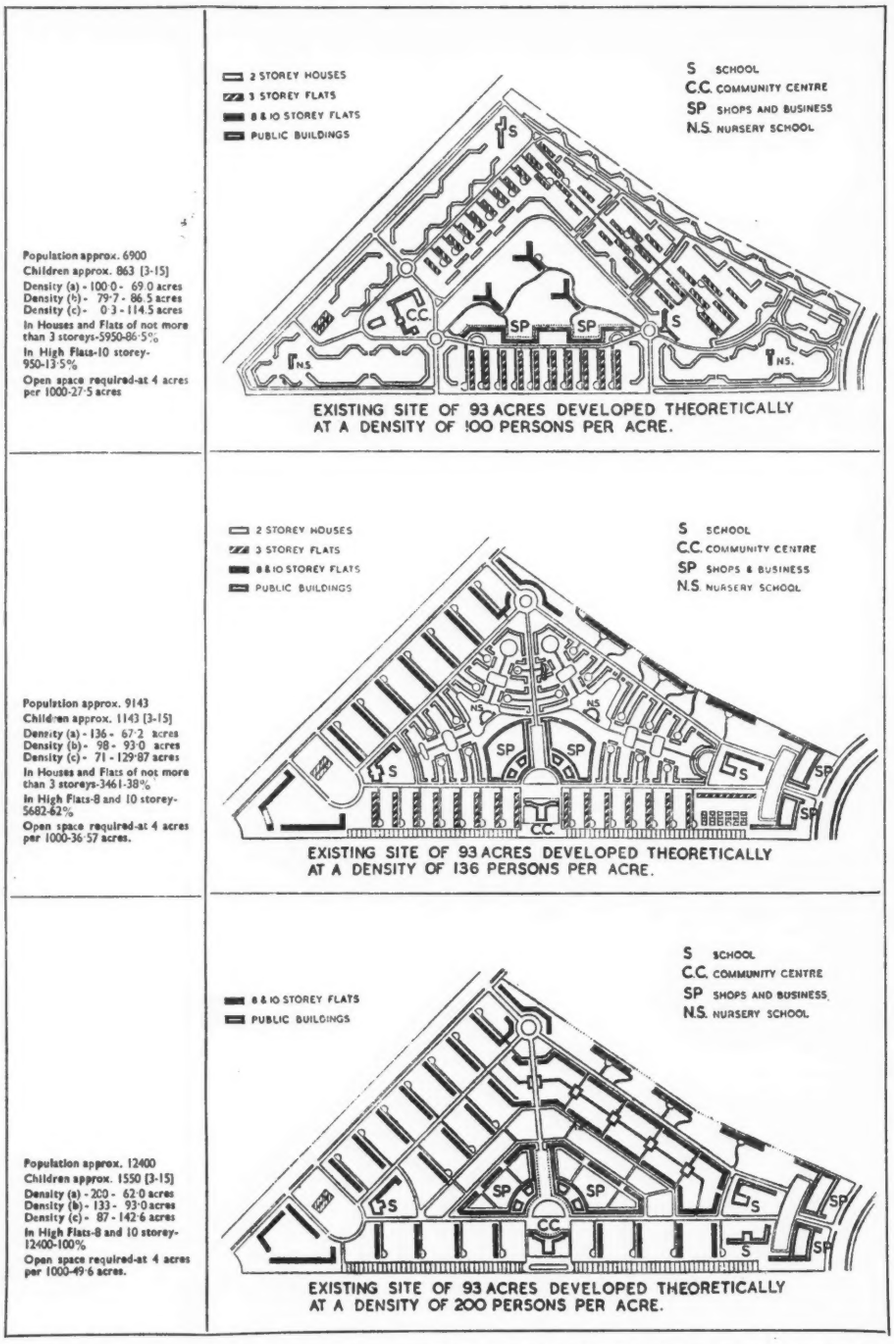


Estate	Total acreage (1)	Dwellings per acre (2)	Total No. of dwellings (3)	Net housing density* (4)	Density including open space† (5)
Woodbury Down, Stoke Newington	64	39.7	1,675	142	100
Gascoyne Estate, Hackney ...	4½	54.6	246	195.5	197.0
Highbury Estate, Islington ...	4.9	48.0	168	172.8	123
Ocean Estate, Stepney	40	30.9	1,236	111.24	110
Sheringham Estate, St. Marylebone	2	51.5	103	185.4	185.4
Tanners Hill, Deptford	—	49.5	146	168.2	—
Tufnell Park, Islington	5.3	51.5	273	185.4	185.4
Kingswood Drive, Camberwell ...	37.25	25.9	783	92.7	78.0
Juniper Estate, Camberwell ...	1.78	42.0	75	151.2	151.2
Oaklands, Wandsworth	6.6	31.4	207	113.4	113
Bishops Bridge Road, Paddington 1st and 2nd stage	17.9	50.3	900	186	177.1 2 schools and 2 pubs. occupying .7 acres in centre of site.
Holborn	2.5	64.8	162	233.28	233.28 Site surrounded by large office blocks.

* Figures in column 4 arrived at by multiplying figures in column 2 by 3.6.
† Figures in column 5 arrived at by multiplying figures in column 3 by 3.6 and dividing by figures in column 1.



Above, the L.C.C.'s Minerva Road estate, Bethnal Green. The site covers 7½ acres, on which there are 235 flats in eight blocks of four storeys each. One acre is left for community centre, open space and two public-houses. Although the density is high enough, what really makes the heart sink is the dreary, institutional design, and the depressing lack of imagination shown in the layout.


2 STOREY HOUSES
3 STOREY FLATS
8 & 10 STOREY FLATS
PUBLIC BUILDINGS
S SCHOOL
C.C. COMMUNITY CENTRE
SP SHOPS AND BUSINESS
N.S. NURSERY SCHOOL
Population approx. 6900
Children approx. 863 (3-15)
Density (a) - 100·0 - 69·0 acres
Density (b) - 79·7 - 86·5 acres
Density (c) - 0·3 - 114·5 acres
In Houses and Flats of not more than 3 storeys-5950-86·5%
In High Flats-10 storey-950-13·5%
Open space required-at 4 acres per 1000-27·5 acres
EXISTING SITE OF 93 ACRES DEVELOPED THEORETICALLY AT A DENSITY OF 100 PERSONS PER ACRE.
Population approx. 9143
Children approx. 1143 (3-15)
Density (a) - 136 - 67·2 acres
Density (b) - 98 - 93·0 acres
Density (c) - 71 - 129·87 acres
In Houses and Flats of not more than 3 storeys-3461-38%
In High Flats-8 and 10 storey-5682-62%
Open space required-at 4 acres per 1000-36·57 acres.
EXISTING SITE OF 93 ACRES DEVELOPED THEORETICALLY AT A DENSITY OF 136 PERSONS PER ACRE.
Population approx. 12400
Children approx. 1550 (3-15)
Density (a) - 200 - 62·0 acres
Density (b) - 133 - 93·0 acres
Density (c) - 87 - 142·6 acres
In High Flats-8 and 10 storey-12400-100%
Open space required-at 4 acres per 1000-49·6 acres.
EXISTING SITE OF 93 ACRES DEVELOPED THEORETICALLY AT A DENSITY OF 200 PERSONS PER ACRE.

The three diagrams reproduced above are taken from the County of London Plan. The expressions 'net density' and 'over-all density' used in the text can be equated with the L.C.C.'s density (a) and density (c) respectively.

been pointed out elsewhere, additional open spaces are not being provided under the open space programme which shows on balance a deficit of at least 100 acres in the L.C.C. area and over 7,000 acres in the Greater London area since 1945.

Looking at the working of the Town and Country Planning Acts from outside one gets the impression that planning is too much concerned with high and far off things while opportunities of achieving tangible results on a more modest scale are being overlooked. For instance, the bulk[23] of London's new housing is being built in central areas, whereas long term planning policy requires decentralization. Thousands of war damaged factories have been rebuilt in dispersal areas. New housing estates are without industry because the L.C.C. won't take the type of industry that is building for export, while the Board of Trade won't approve industries of the semi-domestic type. Commuting is increasing.[24] Open spaces are being built on in central London, at high densities, while astonishingly low densities are being worked to in outer areas where open space abounds.[25] Then there is that romantic wilderness, the City of London. I shall be sorry to see it built over. But at a time when new towns are held up, because we cannot afford the extra cost of new roads and services, can we afford to have the most valuable land in England, fully equipped with sewers, roads and services, growing giant willow herb? While city offices occupy houses during an acute housing shortage? It sounds better politically of course to say 'houses first' but it does not really make sense. And the financial implications are staggering.[26] Finally there are all those projects which are held up because nothing can be settled until everything has been settled. A modification of policy here is certainly within reach.

Mr. Ling has summed up the situation by saying 'With the London Plans before us we are walking backwards.' The phrase is apt and exactly describes what is happening. If the standards set by the London plan reports cannot be realized, because the building of London's new towns has had to be abandoned in all but name, then it would be more satisfactory, as well as more honest, to publish the facts and set about adapting machinery and revising targets in the light of what is now known to be possible. The chief reasons against doing this are of course political. The public expects PLANS and expects them free. The lesson of the last few years, if there is one, is that planning costs something. It may not cost much in £ s. d. to put a building here rather than there but it may cost a lot in terms of pleasures deferred—in terms of houses postponed so that roads can be built and development proceed *in the right order*. At the moment all the necessary controls exist. And poor as we are it is difficult to believe we have not now the relatively small margin necessary to make planning possible. And yet we go backwards. Maybe the electorate wouldn't be prepared to foot the inevitable bill. But for the time being the responsibility rests fairly and squarely on the Government which has prejudged the issue and suppressed the facts rather than face the country with unpalatable truths on the eve of an election.

[23] About 60 per cent. in inner areas. About 20 per cent. in green belt, the rest, a small fraction, in the outer rings where the population now is.

[24] L.P.T.B. report 1948. No. of journeys up 12 per cent. No. of passenger miles up 31 per cent. Average length of journey up 17 per cent. (in round figures).

[25] Density per housing acre in outer areas is about 11 houses or 33 people per acre. The L.C.C., some say, does not want to export its majority.

[26] Land in the City of London is still privately owned and private owners are in this case bearing the loss. But in many other towns blitzed central areas were compulsorily purchased by the local planning authority assisted by interest free loans from the treasury. The assumption was that in a few years rents received from rebuilt city centres would make it possible for the local authorities to start paying interest on the loans. Enormous sums of money are involved and it would be interesting to know how much ownership of blitzed central areas is costing the British taxpayer today.

Mr. C. Ernest Link informed the Court of Common Council on March 10 that the City of London has been allotted one-third of the amount of steel to be allowed for the reconstruction of the bombed cities of the country.

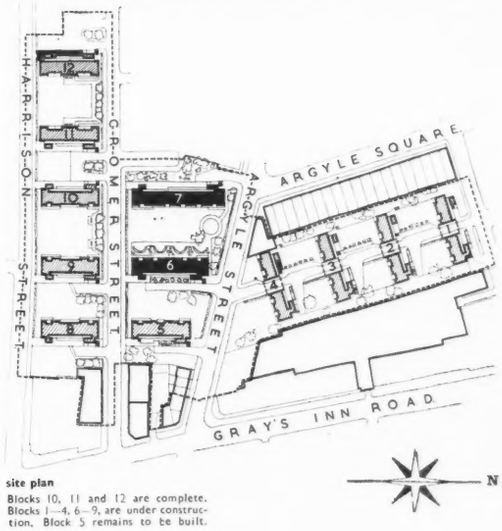
The Improvements and Town Planning Committee reported that from July 1, 1948, to January 31, 1949, 110 planning applications had been granted and 23 refused. The cost of the 110 approved was estimated at £927,000. In addition, cost of development, excluding site values, for which planning permission was granted before July 1, 1948, was £4,597,000, making a total prospective expenditure of £5,524,000. Actual work could not be carried out until building licences had been granted by the Ministry of Works. Work had been begun on schemes costing about £925,000 and licences had been granted for further schemes costing about £1,523,000. Total cost of rebuilding the city has been estimated at about £75,000,000 by the city's new town planning department.

RECENT FLATS IN LONDON BOROUGHS **Controversy in the English press and radio has made the architectural quality of the many blocks of flats now rising in London into a topical issue. They are nearly all put up by public authorities. Some are designed in the architectural departments of the London County Council or of Metropolitan Borough Councils; the rest are by private architects working for one or other of these bodies. It is the work done by the public authorities' own architects that has chiefly been criticized, especially that of the Housing Department of the London County Council. The designs by private architects naturally vary, but some reach a high standard.* Of the schemes illustrated here, one has been designed by Robert Hening and Anthony Chitty for the St. Pancras Borough Council, one by the same architects for Holborn, and one by Edward Mills for a charitable trust in Hackney.**

* Even when the architecture is good, a number of recent London flats are open to criticism because of town-planning conditions over which the architect has no control, and the recent criticism of the L.C.C. has also been concerned with its policy as the planning authority for the London area. The Holborn flats, for example, occupy a site that is being built up to an alarming density, exceeding that allowed for in the Abercrombie-Forshaw County of London Plan. Another article in this issue discusses L.C.C. town-planning progress since the war with the special relation to the County of London Plan and the extent to which it is still being followed.

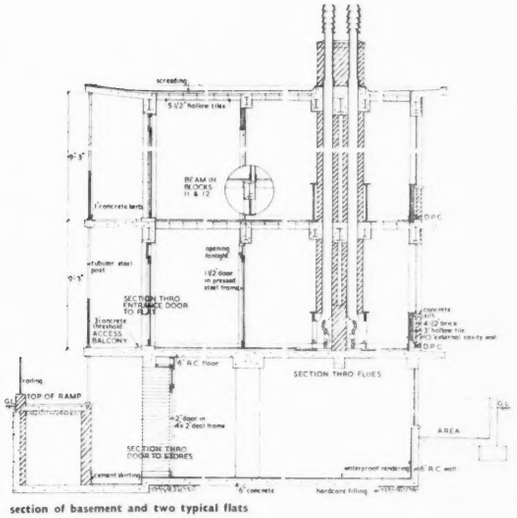
1 FLATS AT CROMER STREET ST PANCRAS

ROBERT HENING AND ANTHONY CHITTY: ARCHITECTS



site plan
Blocks 10, 11 and 12 are complete. Blocks 1—4, 6—9, are under construction. Block 5 remains to be built.

The scheme consists of 274 flats divided into 12 separate blocks, which fit into a network of five existing streets. Approximately five acres in area, the site is close to the London railway terminus, King's Cross, and is of very high value. It was almost entirely cleared by bombing. The flats were built mainly for railway workers, and were designed in 1946; at that time the balcony access type was the most economical. Construction is reinforced concrete up to ground floors, and steel frame for six storeys above. The basement, comprising laundries, stores

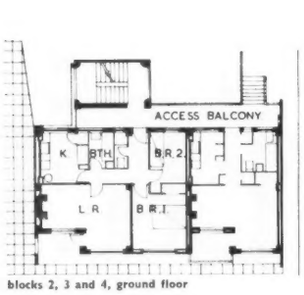


section of basement and two typical flats

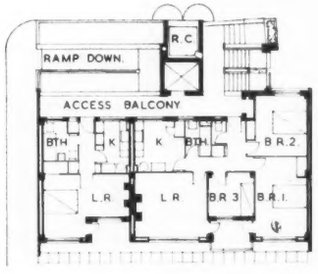
1, south elevations of blocks 10, 11, 12, from Harrison Street

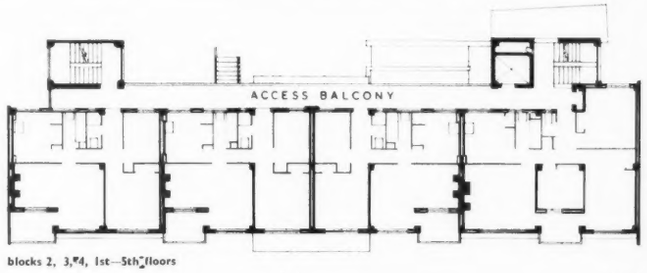
2, east elevation of block 12, from Cromer Street

and other service accommodation is also reinforced concrete, as are all floors in all buildings. External walls are partly of cavity brick construction, and partly of concrete, and are faced with the same special pre-cast slab used in the Dombey Street flat blocks. The weight of the steel railings has been cut to an irreducible minimum. Each block has a small basement laundry equipped with double sink, electric washing machine and drying cabinet, enabling linen to be washed and dried in three hours. Every flat has an open gas-ignited coke fire grate in the living room, and a back boiler to this supplies hot water, which is supplemented by a thermostatically controlled electric storage tank. Coal storage space for eight hundredweight is available in each flat. Living room and bedroom floors are wood block; kitchen floors are brown quarry tile; bathroom and entrance hall floors are coloured asphalte. Radio rediffusion is provided. Each block of flats has an automatic lift.

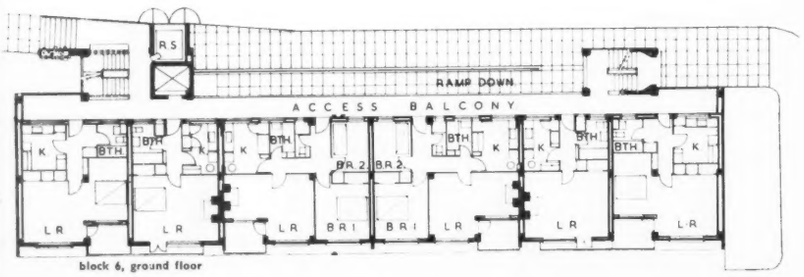


blocks 2, 3 and 4, ground floor

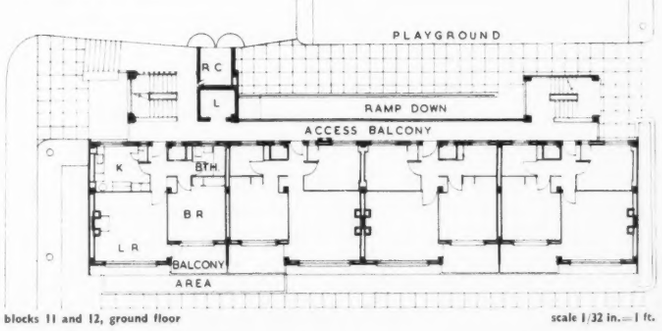




blocks 2, 3, 4, 1st—5th floors



block 6, ground floor



blocks 11 and 12, ground floor

scale 1/32 in. = 1 ft.

FLATS AT CROMER STREET, ST. PANCRAS

3. east façade of block 11 from Cromer Street

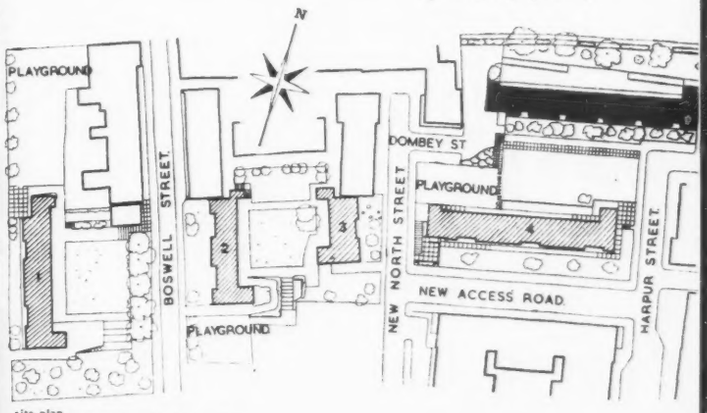
2 FLATS AT DOMBEY STREET HOLBORN

4. detail of the south façade

ROBERT HENING AND ANTHONY CHITTY: ARCHITECTS

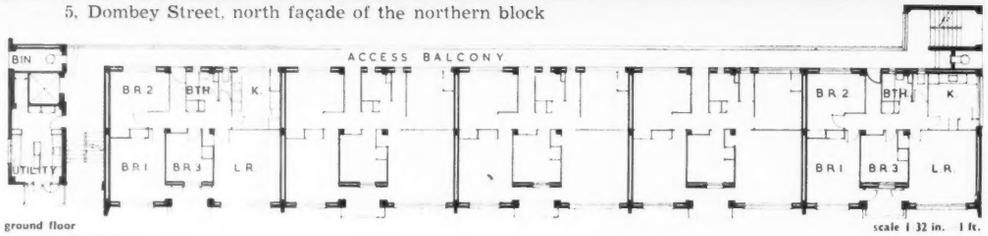
This scheme consists of 162 workers' flats in the Great Ormond Street area, which will be the chief residential district of the London borough of Holborn. The area has been planned to accommodate 4,000 people, and will have its own shopping centre (Lamb's Conduit Street), community centre (Great Ormond Street), primary and nursery schools, open spaces and service roads. This neighbourhood unit forms part of a general plan prepared for the Holborn Borough Council in 1947. One of the five blocks of flats is ten storeys high, and the others are seven storeys; a boiler house provides constant hot water and central heating. Each flat has a balcony, choice of gas or electricity for cooking and

(*contd. on page* 235)



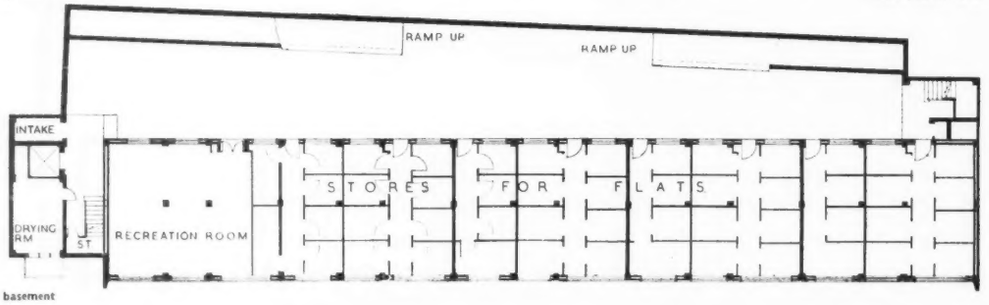
site plan
block 3 and the northern block are completed. Blocks 1, 2, 4, under construction

5. Dombey Street, north façade of the northern block



ground floor

scale 1 32 in. 1 ft.



basement

6. northern block from the west

northern bloc

northern block from the south

(*contd. from page* 233)

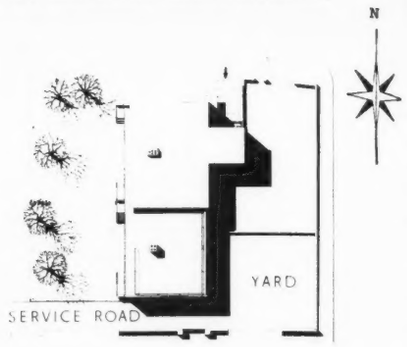
refrigeration, and a private lock-up store in the basement. Communal amenities include lifts, refuse chutes, laundries, utility rooms and drying cabinets. Gardens, laid out between the blocks, are planned to be available also to tenants of the existing housing scheme in Boswell Street, and Dombey Street is to be closed to form part of these gardens. The flats vary in size from four-room types to single-rooms for older people, and the proportion is aligned to the requirements of the Borough. Construction is steel frame, with hollow tile floors, reinforced concrete cantilever balconies, flank walls and staircases. Cavity walls have been used as panel infillings, the first instance in which this has been permitted for very high buildings. In many cases the cavity is sufficiently large to accommodate water pipings, anti-syphon pipes, wireless relay gear, etc.; elsewhere in the buildings these services are placed in ducts and in the double party wall construction, which is used for sound insulation. When building was in progress, brickwork was substituted for concrete in some walls. On the flank walls precast concrete slabs were used as permanent shuttering, and these are surfaced with broken brick, by which it is hoped to obtain fast colour, and freedom from cracking and crazing. All service pipes are carried in a crawlway duct under the roads connecting all blocks. Rubbish chutes have top ventilation, self-closing hoppers and water flushing facilities. Internal finishes include lime plaster for walls and ceilings; living room floors are wood block; bedroom floors are deal board; other rooms have coloured asphalte flooring. Although drawings for these flats were completed in three months, difficulties in finance, land acquisition, interpretation of bylaws, etc., delayed construction for a further eight months. The chief assistant architect was Anthony Cooper.

3 FLATS AT KENMURE ROAD HACKNEY

EDWARD MILLS: ARCHITECT

This scheme consists of a small block of eight maisonettes of four floors with a pent-house flat, all to be let at moderate rentals. The site, at Kenmure Road, Hackney, London, was used for semi-underground air raid shelters, and is approximately 12,000 square feet in area. The scheme is sponsored by a charitable trust. As the site is limited in size and the land available for the flats is restricted by the building line and existing roads, a single staircase block was planned, facing east and west. Access to individual flats is from a gallery, each flat being designed on two floors. The living rooms face west and have large balconies, while the balconies of ground floor flats give access to individual gardens. The pent-house flat has a roof garden on the south side with the living room facing it. When the scheme is

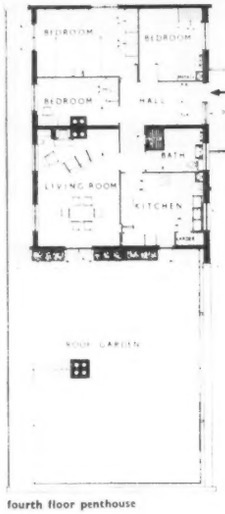
8. entrance and balcony of ground floor flat



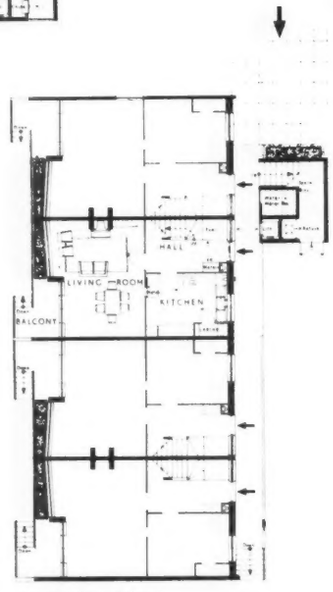
10

10. exterior of staircase tower from the south-east. 11. the main entrance

11

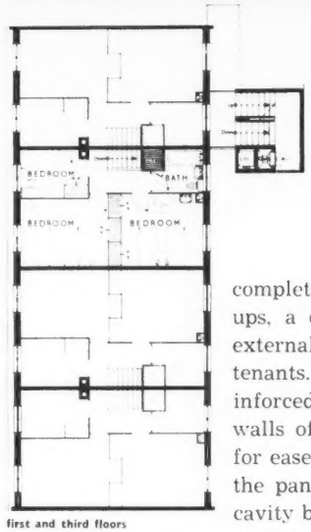


fourth floor penthouse



scale 1·24 in. – 1 ft.

ground and second floors



first and third floors

completed it will include perambulator and cycle lock-ups, a communal garage with a vehicle turntable, an external lavatory block, and allotment gardens for tenants. Construction is box-frame with continuous reinforced concrete slabs, and with load-bearing spine walls of reinforced concrete. Interior surfaces are flush for ease of maintenance. On the east and west elevations the panel walls, which are non-structural, are of 11 in. cavity brickwork. All concrete spine walls and floor slabs are sound insulated. The limited size of the scheme precludes central heating, and continuous-burning smokeless fuel stoves are installed in living rooms. Bedroom heating is by electric convectors, and gas water heaters supply hot water.

Henry Goddard and R. Gordon Brown

DESIGN FOR AIR TRAVEL

A branch of design less fettered by past associations than almost any other is that concerned with aircraft and air travel. From the outset it has been dogged by two disadvantages: one stemming from the expert, the other from the novitiate. With the first, the aircraft is the symbol of an idea. This has meant outcrops of streamlining and winged motifs on objects, however mundane, merely because they belong to an airline. With the second, the inexperienced air traveller, the need for reassurance has led to a denial of the very idea itself. This has meant making everything look twice as solid as it really is. In spite of these powerful cross-currents the critical survey that follows will show that a great deal of sound, and sometimes imaginative, work has nevertheless been done. To make certain that the speed of development is fully appreciated, the illustrated survey is introduced by a brief history of passenger aircraft.

THE HISTORY OF civil aviation may be said to date from the end of the Kaiser War, when the first regular air services were run with converted military aircraft.

From the time when the replacement of these makeshift machines began, there has been constant progress in the design of specialized aircraft for passengers and freight, both in Europe and America. Thus, in the space of some thirty years, the biplane airliner of some 18,000 lb. all up weight, with a top speed of 90 miles per hour on 600 h.p., gives way to a monoplane of 300,000 lb., whose top speed is over 350 miles per hour, with a power of some 24,000 h.p.

Not only has there been this vast improvement in performance, coupled with a manifold increase in size, but the standard of comfort has undergone a complete change: no longer is the passenger enclosed in a dark, noisy, and smelly cabin, wherein were to be found few conveniences, other than cotton-wool for the ears and paper bags for the air-sick. Instead, he flies in a machine providing comfort of the type to be expected in a well found yacht; and he flies at a height at which he is no longer subjected to violent atmospheric disturbance. For, by supercharging, the engines of his machine provide the necessary power at great height and the interior of the cabin is maintained at a pressure in which breathing is as easy as on the ground, and temperature and humidity are controlled within fine limits. In addition, science has provided the means which, when properly employed, will enable aircraft to fly in any weather with a degree of regularity and safety which will compare well with other means of transport.

Three countries, in the main, contributed to this development: the United States of America, Great Britain and Germany. To a smaller degree, Holland and France played a part, though in the years before the Hitler War, the only great aircraft firm in Holland, that of Fokker, commenced to make American types under licence, and the French industry was so rotted away by party politics and nationalization that it ceased to be of much account.

In America, civil aviation was in the hands of private enterprise, though subsidized indirectly by the Government, by the award of contracts to carry mail. This led to intense commercial competition, between the operating companies to provide the best service, and between the aircraft manufacturing firms to provide the fastest and most comfortable aircraft. In addition, the State fostered research on a large scale, and much invaluable work was carried out by the N.A.C.A. Speed had become a commercial proposition, and to provide it, American manufacturers adopted expedients which are now standard practice: the well streamlined monoplane with retractable undercarriage, closely cowled engines, and variable pitch propellers—none of them originally American inventions, but first put into general use there.

Another factor operated in favour of the development of the American commercial aircraft industry: the long distances to be covered by internal airlines made for a large internal market for such aircraft. As a result, there was a constant and large demand for new aircraft, which enabled manufacturers to plan production on a large scale, and so to keep within reasonable limits the cost of these aircraft, though more complicated by far than their slower predecessors.

As a result, the United States of America had built up, before the beginning of the Hitler War, a commercial aircraft industry far greater than that of any other country.

In Great Britain, various causes militated against the building up of such an industry. The main operating company, Imperial Airways, came under Government control, and thus the stimulus of competition was absent. Geographical considerations discouraged the building up of a vast interior airline system like that of America, and the short distances involved favoured the use of smaller and slower aircraft for those services which were run. The external air services were for the most part over long routes, where the infrequency of the service and absence of intermediate traffic made uneconomic the building of highly developed airfields for staging: as a result, aircraft had to be employed whose landing and take-off characteristics enabled them to be operated from small aerodromes without runways. Long after fast American monoplanes were being operated by most other countries, we still used ancient biplanes.

A belated start in the design and production of more efficient, large machines was cut short by the sudden necessity to concentrate on the production of military aircraft, so long neglected by parsimonious and short-sighted governments. The development work on the Armstrong Whitworth Ensign, a really promising four-engined, high-wing monoplane, was cut short; the Fairey F.C.4, again a four-engined type, was never built; and production of the very beautiful de Havilland Albatross ceased, before certain of the original difficulties with this machine had been eliminated.

In one class alone of large aircraft did Great Britain retain her lead: namely, the production of flying boats. These were always a very important class in the Imperial Airways fleet, and the introduction, in 1934, of the 'C' class of four-engined monoplane boats set an entirely new standard of speed and comfort. The last of these has been taken out of service, to be replaced by more advanced and larger types. Whether or not it is due to the sea-going tradition of this country, flying boats have always been popular with passengers, who have often been willing to sacrifice a little speed to travel in them. The relative advantages of large land and marine aircraft are still a matter for controversy.

The third country which contributed at the same time to the development of commercial aircraft was Germany. Here, a new consideration was at work—the restriction placed on military aviation by the Versailles treaty. As a result, those responsible for organizing the new Luftwaffe were forced to disguise their new military types as commercial aircraft. Nevertheless, some outstandingly successful types were produced, especially by Junkers, whose three-engined J.U.52 was the finest heavy freight aircraft of its time, saw service throughout the war as the standard German troop-carrier, and is now still in use as a passenger aircraft on European air routes.

During the 1939-45 war, the U.S.A. alone was able to continue a programme of development and production of commercial aircraft: and the lead already gained was greatly increased. Whilst in Great Britain we had to concentrate on fighter and bomber types, it was agreed that our requirements in the freighter and troop-carrier class would be met from America. A small number of obsolescent bombers were used—Harrows and Whitleys—but for the most part our equipment was the American C.47, named in the R.A.F. the Dakota.

While producing these war transport machines, as well as fighter and bomber types, American industry was able to carry on research into new and improved transport types, with a result that, even before the end of the war, the Lockheed Constellation was flying: a very highly streamlined low-wing, four-motor monoplane, with tricycle undercarriage and pressurized cabin, capable of long range at high cruising speed.

Great Britain, on the other hand, could give but little attention to civil aircraft design: her industry during the war had to concentrate on military aircraft alone, whilst suffering the dislocation due to air raids, the black-out, and like causes. The fact that the end of hostilities would bring with it the need for new commercial aircraft was recognized, but little could be done.

The Brabazon Committee, set up in 1945, laid down requirements for certain types of aircraft, and various manufacturers produced projects to fulfil these various requirements: the number has since been increased, and development orders placed. It is, however, a long time after a new machine is first proposed that it can be expected first to fly: and a further considerable period must elapse between the time it first flies and the time it is finally approved for service. The larger the aircraft, the longer must this time be.

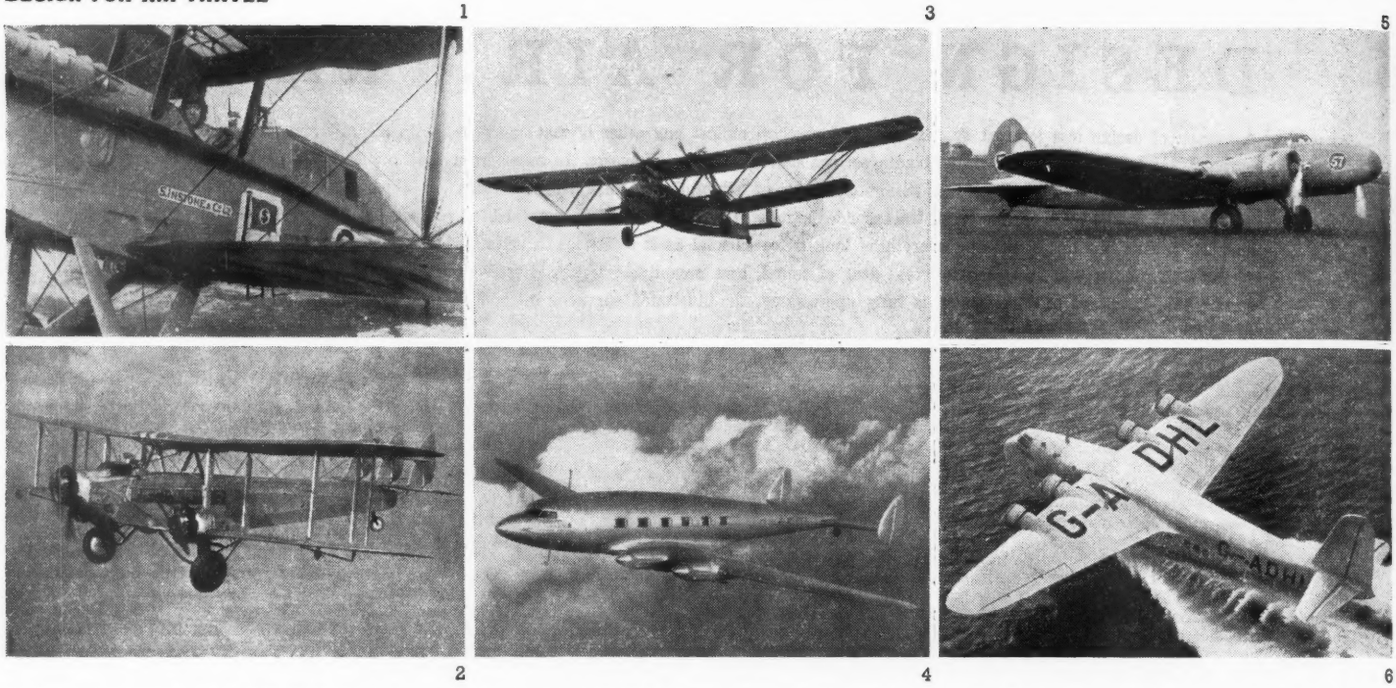
In the smallest of the classes laid down, the de Havilland Dove is already in service, and is proving a very successful aircraft. It is a low-wing monoplane with tricycle landing gear, powered by two six-cylinder 350 h.p. de Havilland engines: seven or eight passengers are normally carried, and the machine has extremely pleasing lines, somewhat reminiscent of the same firm's Mosquito.

Of the other types laid down, the Vickers Viking alone is as yet in service. This bears great similarity to the Vickers Wellington bomber, and shares its exceptionally good handling characteristics: especially in the degree of control available at very low speeds. As a result, the most dangerous period of flight on any normal twin-engined aircraft, that is the period between the actual take-off and the moment when the machine has attained the speed at which full control can be maintained on one engine, is virtually eliminated. At full load, the Viking will climb away after an engine failure at the moment of taking off.

In the largest class of high speed, long range aircraft, Great Britain is still far behind. To compete with the American Constellations and D.C. 4's and 6's, there exist various adaptations of heavy bombers, notably the York and Lancastrian.

The Avro Tudor, whilst largely a new aircraft, retains a number of Lancaster parts, notably the wings, engine mountings, and undercarriage. It was designed expressly for long-distance operation at high speeds and altitudes. Its development, was however, a long history of interference, controversy and disaster, and it has been relegated to the role of freighter. Its place on the North Atlantic route will be filled by aircraft of American design, although one type, the Canadair IV, is powered by Rolls Royce engines.

A four-engined machine of shorter range for Empire routes is the Handley Page Hermes. This has a top speed



Civil aviation began shortly after the Kaiser's war, when groups of far-sighted men operated regular air services in converted military bombers, such as the D.H.4 in 1. *Little comfort was possible, and speed and novelty—breakfast in London, lunch in Paris—were the main selling points. The next step came when specially constructed aircraft took the place of converted R.A.F. machines.* 2 *shows the de Havilland Hercules Airliner of* 1926, *slow, cumbersome, but superior to many of its contemporaries. The famous Handley Page Hannibal Airliner,* 3, *came into service with Imperial Airways in* 1928. *It was designed for the maximum comfort and safety, and was invaluable for use on the small landing grounds of Imperial routes, as well as on Continental services. Originally of awe-inspiring size, its extensive period of service eventually made it an object of ridicule, when its speed of* 100 *m.p.h. had long been exceeded by more modern types of higher performance. Eventually Imperial Airways gave British land-plane designers an opportunity to reduce the increasing lead held by the Americans, and various machines were ready for production when the recent war intervened. Of these one of the most beautiful was the D.H. Albatross,* 4, *which incorporated a system of wooden construction later used with such success in the famous Mosquito fighter. Civil aircraft design in America developed more rapidly than elsewhere, and a premium was placed on speed. The features which are now accepted as standard were first included in such machines as the Boeing* 247, *seen in* 5, *with its aerodynamic design, retractable landing gear, cowled motors, and monoplane construction. The Short 'C' class flying boat,* 6, *has been withdrawn from service with B.O.A.C., giving way to the more powerful and larger 'Solent' and 'Sandringham' class machines.*

approaching 360 m.p.h., and the service version, the Hastings, is already performing with distinction on the Berlin air lift.

Another aircraft which is being produced to the requirements of the Brabazon Committee is the Airspeed Ambassador, a large twin-engined monoplane with wings of very high aspect ratio—that is, of great length in proportion to width. At present fitted with two Centaurus engines, it will in the future be fitted with gas turbines. It is of generally conventional design, but very refined aerodynamically, so should possess a good performance. It will, incidentally, be the most powerful twin-engined aircraft in the world, for most machines of this size are fitted with four smaller engines.

Another type which has already flown is the Miles Marathon, a high-wing monoplane to carry about twenty people, using four de Havilland 350 h.p. engines: later, again, these may be changed for a pair of gas turbines. Well advanced, though ordered later, is the new Armstrong Whitworth design, generally conventional in layout, but designed from the start for gas turbine propulsion.

Finally, we come to the first Brabazon type, the Bristol 167. This is a very large, long range aircraft of some 300,000 lb. all up weight. On generally conventional lines, the building of this machine, which is now well advanced, has provided many new problems, on account of its great size. Its power plant consists of four pairs of Centaurus engines, each pair developing nearly 6,000 h.p., buried in the wing, and driving contra-rotating propellers through shafts and gearing. Power-operated controls are used for the first time on a British aircraft, though they have already been successfully employed in America. An interesting point in connection with this machine is that its design is based on a project of the early war days, when it seemed a probability that the country would be invaded, and that the war would have to be continued from the American Continent, and an aircraft of such vast size would have been required, to carry a useful bomb-load over the enormous distances then involved.

All these aircraft types, even up to the largest, have their American counterparts, of generally similar outline and performance, when fitted with conventional piston engines.

One aircraft class must again be mentioned: the flying boat. It has already been said that Great Britain has always had a leaning towards marine aircraft, and has produced a number of most successful types. This production continues: and the firm of Short Brothers, the constructors of many of these types, is now producing a considerable quantity of large commercial flying boats, which are without rival in the world. But most interesting of all is the Saunders-Roe project for a flying boat of similar size to the Brabazon I type, of 300,000 lb. all up weight.

There seems a considerable future for this type of aircraft, and the new project is of the greatest interest.

One specialized class of aircraft has emerged since the war—the freighter. A normal aircraft, though carrying a heavy load, by virtue of its fuselage design is difficult or impossible to load with bulky objects. These specially designed freight aircraft have fuselages with large doors opening either at front or rear of the fuselage, which enable such loading to be carried out easily. A particularly good example is the Bristol freighter. It is an ugly, square-cut aircraft, with large doors in the nose, through which a three-ton truck can be driven. Its whole design is based on utilitarian rather than æsthetic considerations; it is made as simple as possible, as such aircraft will in many cases be operated in out of the way parts of the world, where servicing facilities are few. To this end, it has a fixed undercarriage, and a wing loading which enables it to be operated from small landing grounds without runways.

In spite of its somewhat grotesque appearance, and its considerable weight-lifting power—five tons is within its capacity—it has a reasonably good performance. A passenger version—the 'Wayfarer'—has been produced, which, on shorter journeys where speed is of less importance, offers considerable advantages over the more conventional machine: roominess and comfort comparable to that of a well-found motor coach; ease of entry and exit; and the ability to operate from a small landing ground near to the passenger's destination.

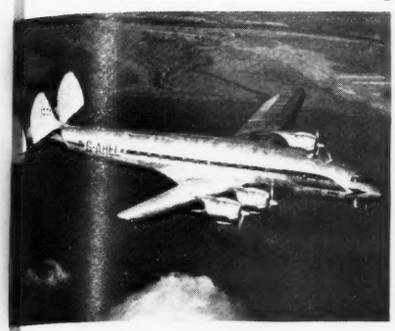
Whilst the incidence of the War hampered the development of British commercial aircraft, and placed the industry still further behind in this field than it was before, it stimulated engine research and production, though in this branch British manufacturers were already well to the fore. Curiously, the American aero engine industry was more conservative than the British, and whilst making great strides in efficiency and power, clung, and still clings to the same basic layout—the air-cooled, poppet valve, radial engine, whilst the British industry was offering not only this type of engine, but air and liquid-cooled engines of V and H form, with sleeve as well as poppet valves.

Within the past fifteen years, a very important development has taken place: that of the gas turbine. However, there is a difficulty in the use of pure jet engines for commercial aircraft. To obtain economical results, the aircraft so fitted must be flown at very high speeds and altitudes, and whilst military aircraft capable of such performance already exist, commercial airframes are not yet available, and many problems remain to be overcome.

The interim measure—the turbine driving a propeller—is suited to the present well-streamlined but conventional type of aircraft, capable of speeds of the order of 350–400 m.p.h., and may be substituted for piston installations with comparatively little modification, but with a notable increase in performance due to increased power, and reduced drag and weight. Fuel consumption alone suffers by the substitution, and as the engines become available, it is planned to fit most of the new commercial aircraft at present being built with engines of this class.

Other countries, notably the United States of America, are experimenting with such engines, and have

(*contd. on page* 243)



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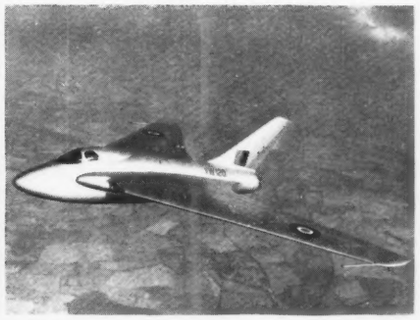

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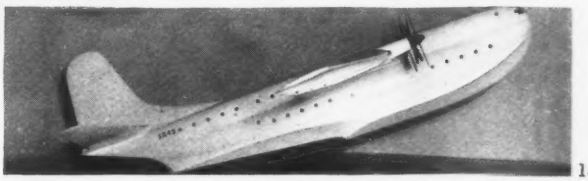

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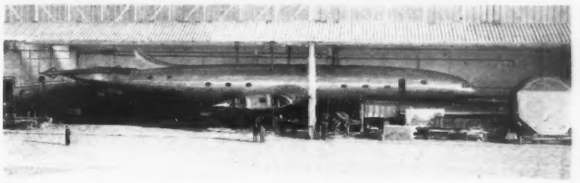

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The impetus given by the recent war to aircraft design was particularly noticeable in America, which provided most of the transport machines used by the Allies. 7 is the Lockheed Constellation, advanced in design, and with the first pressurized cabin. It is in extensive use by long-distance airlines, including BOAC. The belated British answer to America is the Tudor, 8, designed for transatlantic flights. Future airliners may well include many revolutionary features, some of which are shown in 9, the D.H.108 Swallow, a very fast jet-propelled British aircraft. A new BOAC airliner for Empire routes is the Handley Page Hermes, 10. It is a high speed passenger aircraft, seating 40, and embodies careful aerodynamic refinements aiming at increased efficiency, although it is of conventional layout. Excepting the primitive converted bomber, 1, facing page, all the aircraft illustrated are medium-sized or large. There is, however, a wide field for small transport machines, and the 8-seater de Havilland Dove, 11, is the most highly developed to date. Freight aircraft have received much attention in Britain, and the Bristol Freighter, 12, is an example of special design for special purpose. It is likely that future emphasis in aircraft will be on large size, and two British designs for giant machines are shown in 13 and 14. The Saunders-Roe SR45 flying boat, 13, presents many new technical features, including gas turbines driving the airscrews. It is hoped that it will be flying by 1950. Another very large aircraft, now in production, is the prototype Brabazon land-plane, 14, which should be in service in 1949. It is driven by conventional piston engines, and its performance should make an interesting comparison with that of the similarly-sized SR45 flying boat.

The designer who concerns himself with air travel must take into account the many and varied processes in which a passenger is implicated, from the buying of his ticket until he reaches his distant destination. Good aircraft and airports are not in themselves sufficient—buses, posters, luggage trolleys, knives, forks and ashtrays—all these and more should be considered an integral part of his work. The photographs which follow, and the running commentary which accompanies them, provide an index to the standard of design now found on an average journey by air.

DEPARTURE Every air journey really begins at the airport terminal, which is often a considerable distance from the airfield itself. Here intending passengers forgather, tickets are checked, baggage is weighed and registered, and information issued concerning the flight. 15 is the British European Airways terminal in Kensington High Street, London, designed by A. F. Watson. 16 shows the main booking hall of the Flygcity at Stockholm; designed in the thirties, it is bright and graceful, though marred a little by over-selfconscious decoration.

15

16

THE BUS Passengers and baggage are taken from terminal to airfield in airline coaches. The BEA coach, 17, roomy, well-designed, carries the airline name in the lettering specially designed for BEA by the late Christopher Nicholson. 18, bus used by Swedish Air Lines.

17

18

THE AIRPORT On arrival at the airport passengers frequently have time to spare, and must be accommodated until the scheduled departure time. 19 is the passenger departure lounge at London Airport, Heathrow. Although it is only a temporary building, it is unfortunate that it should be so strongly reminiscent of one of the less imaginative seaside cafés. It is here that the waiting passenger consumes a last-minute cup of tea. In Denmark, at Kastrup Airport, 21, the passenger waiting hall is no more comfortable, but it does show a skilful use of materials, and its exciting shape has clearly been inspired by the purpose it serves as the introduction to a journey by air. The symbols used for telephone, 20, and money exchange, 22, are a particularly interesting idea.

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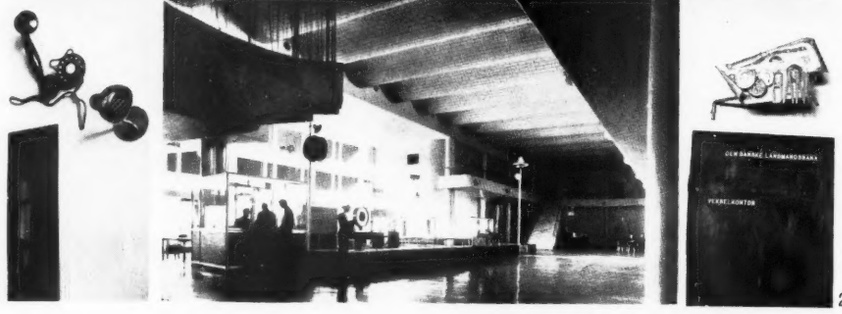
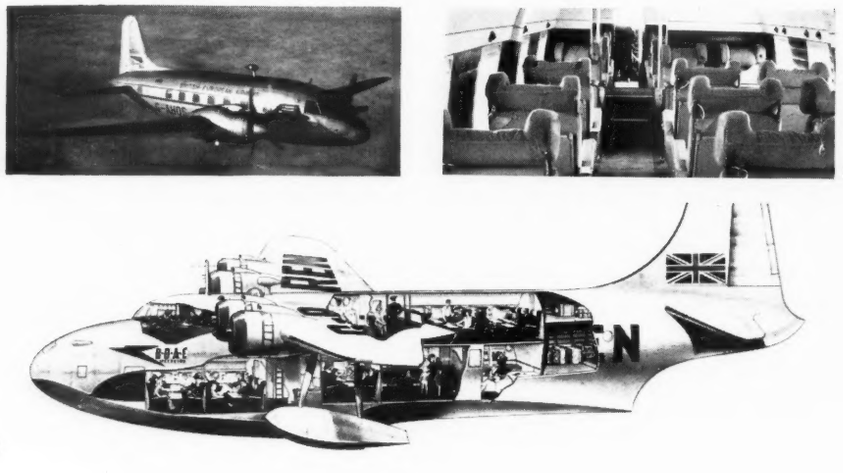


20 21 22

ACCESSORIES The various kinds of movable staircase used by airlines, 23-28, show the uninhibited influence of borax design. Apart from their functional use, they have definite publicity value, since they inevitably appear along with the airline's name or monogram in newspaper photographs of departing (or arriving) film stars, politicians and other notabilities. The straightforward American example, 24, is apparently thought dangerous by passengers, but it should surely be possible to impart a sense of safety and satisfy the demands of publicity, while still avoiding the superficial 'styling' shown here. The BEA example, 25, gets nearest to doing this. 29 is a well-designed baggage truck used at airports by Swedish Air Lines.

23 24 25 26 27 28 29

THE PLANE Physical lightness of all fittings used in a passenger aircraft is essential, and the designer of the aircraft interior must balance the technical requirements of the plane against the needs of the passenger. To give one example, the interior lining of the fuselage must be light in weight and yet assist in soundproofing; it must be fireproof, easily detachable, durable and easily cleaned; it must be pleasant in colour and texture and yet restful to eyes troubled by glare at high altitudes. The Vickers Viking, 30, is a high-speed, easily-handled development of the war-



30 31 32

time Wellington bomber, carefully redesigned for passenger transport, and freed from vibration and excessive noise as much as possible. The number of passengers carried varies from twenty-one to twenty-seven, and the seating is laid out accordingly. 31, facing page, the arrangement in a long-nosed model. 32, facing page, is the seating and cabins in the large Solent flying boats now in operation on BOAC Empire routes. In the early days of air travel every effort was made to disguise the fact that one was inside an aeroplane. 33 shows the interior of an Imperial Airways Hercules (2, page 238), a cross between a Mayfair restaurant of the day and a first-class railway compartment. The interior of the Viking, designed by Brian O'Rorke, is cheerful and colourful, with glare reduced to a minimum. 34 shows the facing seats and adjustable table fittings. 35 is a similar arrangement in the small cabin of the earlier BOAC Golden Hind flying boat. 36-39, details of the tables, ventilators, reading light, adjustable luggage racks and ashtrays in a BEA Viking. Some land-planes notably the BOAC York, which is designed for long-distance flights, are more spacious, and 40 is a corner seating layout, roomy and with excellent windows, in this aircraft. 41 shows the same arm-chairs transformed into upper and lower berths for night flying. To relieve the monotony of transatlantic flights, cinema shows have been introduced in American Constellations, 42. A standard American interior, 43, simple, practical, with deep luggage racks, is that of the DC3, better known as the Dakota, most widely used of all passenger aircraft in its weight class.

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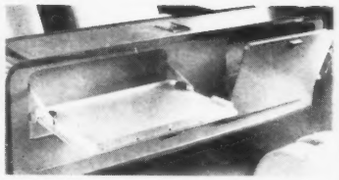
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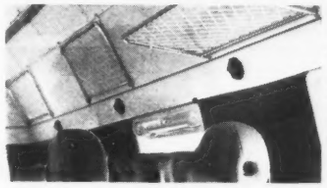
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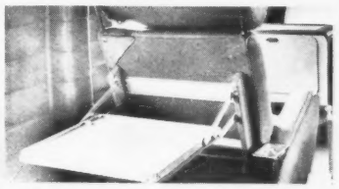

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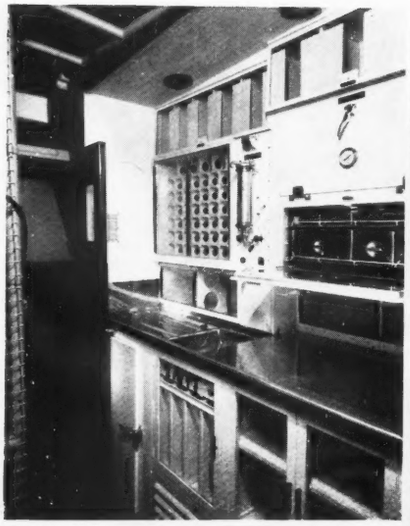
EQUIPMENT The difficulties attending the provision of the maximum comfort for passengers in ships' cabins and railway coaches are well known; the average airliner interior is even more circumscribed in area than these. Some of the toilet fixtures installed in passenger aircraft follow familiar and standard patterns. The relatively large fuselage of the BOAC York, travelling on long-distance routes, permits fixed toilet fittings, 44. A slightly less conventional example is the swing-down metal wash-basin, 45, with which the Viking is

44

45

equipped. These, of strictly utilitarian design, owe much to pioneer work and experiment done on the railways. When journeys over some days are made, kitchens increase in importance, and in this respect the utilization of every cubic inch of available space is more essential even than in a railway dining car. 46 is the highly mechanized kitchen unit of a York airliner, containing every food storage aid and cooking appliance needed to prepare full meals for all passengers and crew. In some passenger aircraft the generous section of the hull allows full-sized sleeping berths to be installed. However, separate cabin accommodation in the style of a ship is only found on some of the larger British flying boats, such as the Solent (32, page 240). 47 is the lower of two berths in an American Cloudmaster airliner, operated by Swedish Air Lines on long flights. The Cloudmaster also has a ladies' dressing room, 48, fitted with compact well-designed fixtures, and, 49, a full-length hanging wardrobe and clothing cupboard.



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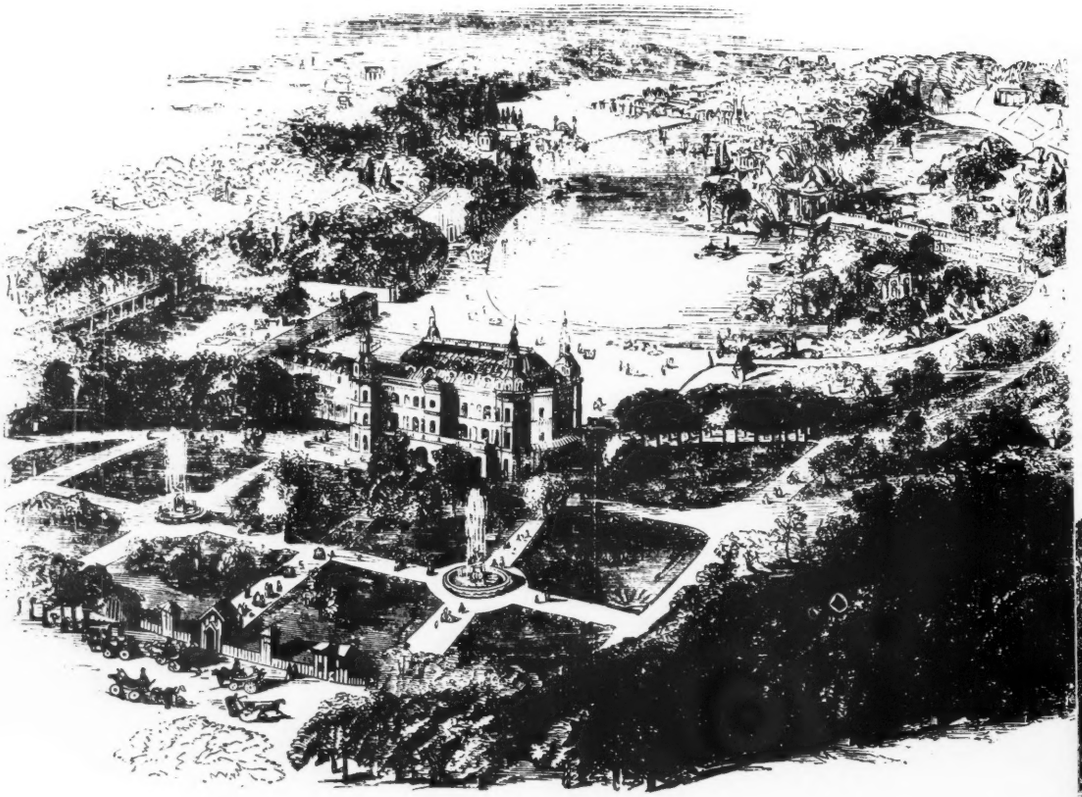


WALWORTH 1856

Left, the Royal Surrey Gardens as they appeared in 1862. Formerly the grounds of the Manor House at Walworth they were converted into a zoo in 1831, and in 1856 into pleasure gardens. The surprising extent of the place, considering its location, is due to an illusion, for the minarets and domes are in fact a representation of Constantinople, painted on an enormous canvas, which was erected on the far side of the lake. The great hall of music, below, was, at the time, the largest in Britain, with a roof constructed according to the same principles employed on the Crystal Palace.

(*contd. from page* 238)

made progress: but Great Britain still leads by a large margin. So the position can now be summed up, that whereas in this country engine development leads airframe development, in America airframe development is in advance of that of engines.

So far, few aircraft have departed widely from conventional layout though constantly improved in detail: the highly streamlined fuselage, tapered wings, tractor airscrews, empennage with horizontal and vertical stabilizing and lifting surfaces. One large American aircraft has broken away from convention, to the extent of fitting pusher screws, but it is a *rara avis*.

Research continues into the best type of aircraft with which to approach or pass the speed of sound, when the conventional type becomes uncontrollable. In the present state of knowledge, it is thought that a design with wings sharply swept back will prove the most successful. This design immediately suggests the elimination of the tailplane, with its attendant drag, and the substitution of control surfaces on the wing tips. Various firms are experimenting with such designs, notably Northrop in America, and de Havilland and Armstrong Whitworth in this country. All have built machines of this type, which have flown successfully, in spite of the control difficulties inherent in the design. The former is propeller driven, the latter, too, jet propelled, and it is likely that in these we see, in embryonic stage, the shape of the airliner of the future.

Whilst all these machines retain the fixed lifting surface, progress with rotating wing machines has been very rapid since the war. Their present disadvantages of high cost and difficulty of control will doubtless be overcome, but, already, they have been used for a wide variety of purpose, for which their hovering ability renders them eminently suitable.

WALWORTH 1856

Until late in the nineteenth century London still possessed, apart from its public parks, innumerable public gardens devoted to music, spectacles, drinking, promenading and general fun and games. Many of them, including the Royal Surrey Gardens at Walworth, described here, were formerly private estates. Most of them disappeared in the great onrush of building in the latter part of the century. Today an opportunity is presented to London, for the last time, to recapture some of its lost pleasures. The few remaining private gardens of any extent within easy reach of the Londoner are coming into public ownership. Test areas are Campden Hill and Roehampton, and in this article Ian McCallum suggests how these might be used to the advantage of London's new housing estates and its inhabitants as a whole.

'MAN FAVOURS WONDERS, and if anyone doubt this wisdom of our ancestors let him hie forth to the site of the Surrey Zoological Gardens, where Company, by a touch of the wand of Capital, has proved a most potent architect and decorator; and Limited Liability has chalked out enjoyment without bound.'

In this quotation from the *Illustrated London News* of 1856, more than the literary style and the economic process described are dated; man favours wonders less than he did. Perhaps he has been surfeited with them, perhaps the wonderful has degenerated once too often into the horrible. Whatever the reason, a Palace of Music and several acres of canvas painted to represent the Bosphorus would have little hope of arousing wonder among the owners of five-valve superhets or the habitués of an Odeon.

But to the South Londoner of 1856 the transformation of the former 'demesne of the Manor House at Walworth,' from the zoological garden it had been for fifty years, with its curvilinear iron and glass house, one hundred feet in diameter, into a park of more varied pleasures, was a cause of no small wonder. The great Hall of Music was, at the time, the largest in Britain, and though the style was described as 'degenerate Italian relieved by French taste,' seeing that the work was executed in four months all agreed it was 'a marvellous structure.' A Mr. Forrest had been charged with landscaping the place which, before his alterations, was considered 'in taste . . . beyond a cockney garden,' and the extensive canvas backdrop to the lake* (in past seasons it had done duty in turns as the Bay of Naples, the North Atlantic, the Firth of Forth, and the Tiber) was painted by Danson with a view of Constantinople, encircled by mountains, blending with the natural features of the new park. In addition, there was a kiosk 'to keep up the Turkish illusion,' a smokers' terrace, stalactite caverns, and at night, lights among the shrubs with oiled and painted canvas shades, and on the lake, fireworks.

It is important to remind ourselves how much London lost by building over the last of its numerous and varied pleasure gardens at the end of the nineteenth century.* Whether or not that loss was inevitable, in view of the immense increase in land values and the current power of the profit motive, is now beside the point. For one war-time resolution was at all cost to do something about England's uniquely drab urban scenery. It is monstrous, therefore, that expediency should have usurped control.† In spite of the immense effort involved in the building of new towns, and the sacrifice of building on London's hard-won green belt, we must, it now seems, permit the destruction and building up of the few extensive private gardens which remain at such places as Roehampton and Campden Hill, and which might otherwise have been added to London's depleted stock of public parks. They might indeed, had vision been added to mere foresight, have provided London with a string of twentieth century pleasure gardens.

Is it too late to reconsider the verdict? Denmark Hill's Bessemer Grange has gone, but Cam House on Campden Hill has ten acres which might still be reprieved and equipped, if not to arouse wonder in the contemporary Londoner, at least to divert his leisure hours.

At Roehampton, the gardens of Mount Clare and Downshire House, superbly situated on a gentle slope overlooking Richmond Park Golf Course, are included in the new L.C.C. estate development. Here, it is true, assurances are given that a scrap of the gardens will remain, and that the houses will be utilized as community centres.‡ Could not ingenuity go a little further? The houses (both of the late eighteenth century, the latter by R. F. Brettingham), are situated close to one another and their grounds cover one hundred and fifteen acres. Could not, say, Mount Clare, with part of this space be spared? Surely one house should be sufficient to satisfy the needs of the locality, leaving the other along with sixty acres or so to pleasure and to visitors. In these mansions with their magnificent park, the new Roehampton estate will possess something well worth travelling on a fine evening from Willesden, or further, to see. With fireworks on the golf-course, lights in the trees, music and good food in the fine rooms of Mount Clare, the Roehampton neighbourhood unit might be proud to play host to other Londoners.

*No records exist of exactly how this feature was constructed, nor of its precise extent.

*The Royal Surrey Gardens were sold for building in 1877, the same year as Cremorne, and the gardens of the Eagle, City Road (see A.R., March '49), one of the last of London's pleasure gardens, disappeared in 1882.

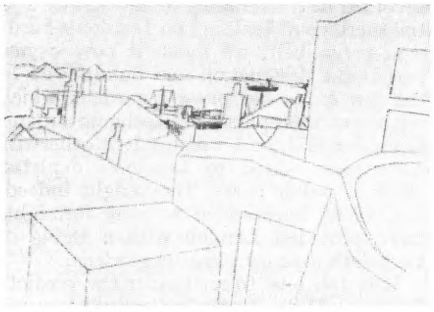
†For a full documentation of the case, see pp. 223-230. Ed.

‡Other houses in the same area which have already gone, or are soon to go, and whose gardens will be built over, are Ripon House, Grantham House and Gifford House.

Walworth 1856

It might even lose its planner's tag, and become a place in its own right. *Genius loci* implies the possession of some feature not to be found elsewhere. What would Hampstead be without its Heath, Wimbledon without its common, Penge without the Crystal Palace (even in ruins)?

Is it not high time we surveyed our towns and plotted sites where we might enjoy ourselves in decent surroundings, not in a tidy modern assembly hall, but expansively? Excellent and necessary work has been done on plotting drains, clinics, schools and shopping centres, but what is the good of a state that feeds, clothes, buries and bores its citizens? **Ian McCallum**



BEN NICHOLSON

THE new picture book of Ben Nicholson's work recently published by Messrs. Lund Humphries,* is almost like one of the artist's paintings; not only is it technically and typographically excellent but it is planned as a unity aiming at perfection in every detail. Every reproduction is placed on the page and every juxtaposition of subject planned. The result is not probably the balanced account of his work which may be given by some future art historian. It is the account of his past work in the light of his present achievement. Every plate, one feels, is a unit which articulates, modifies, enlarges, that idea of his art which the painter presents. It is an achievement which at every stage, in every step, has been *painted.* Here then is all the evidence. One is compelled to evaluate the achievement.

The obvious problem is that of explaining Nicholson's alternating and concurrent use of an abstract and a representational idiom. Mr. Read in his introduction calls Nicholson a 'complex' artist, alternating between two moods—those psychological moods of affirmation and of fear or rejection in the face of the outside world, which determine whether the art of a people or a period shall be abstract or representational. That idea may explain the work of Barbara Hepworth whose recent drawings of surgical subjects seemed so divorced from her abstract sculpture, but I find it unacceptable in regard to Ben Nicholson. The book only confirms one's sense of the extraordinary unity of his work. Here is exploration, always unexpected, 'new' in a real sense of that word, but pursued by a mind whose essential qualities are its sureness, its unwavering devotion, and its integrity.

What an artist writes, when he can be persuaded to write, is almost always significant and the short *notes* printed after Mr. Read's introduction are perhaps more revealing than the exposition they follow. 'About "abstract" art . . . this liberation of form and colour is closely linked with all the other liberations one hears about.' Liberation—but it seems a restriction, for him a reduction to squares and circles? The representational artist uses an infinite wealth of forms, and beyond, contained in those forms, another infinite wealth of allusion. As in Mr. T. S. Eliot's poetry, catching up vibrations of meaning along any track in the complexities of our inherited civilization. But for Mr. Eliot that inheritance is a valid one. If it is not, if to the mind of the artist the allusions from which no representation can escape are all to myths which are unreal, falsifications, façades built up by generation after generation, serving only to obscure what is behind—then it is clear why abstract art is a liberation. It is a means to make a real statement, a direct, immediate contact between mind and mind, touching on a virgin field. Is that the reason why the memory of Nicholson's painting seems more immediate than that of other paintings? If I look at a Turner or a Grünewald I understand something more about the sea or the crucifixion, as well as the experience of beauty of form and colour, their picture is absorbed into the complex of my mind, it becomes part of its factual and imaginative content. But the Nicholson abstract remains alone, itself, just a direct experience. A contemplative experience devoid of the didactic intention normal, to a greater or less degree, in all representational art. One looks at his picture only to see it, seeking only union with its essence. But what significance can its essence have to make it a proper object for human contemplation?

'I remember suddenly coming on a cubist Picasso . . . in the centre there was an absolutely miraculous *green*—very deep, very potent and absolutely real. In fact none of the actual events of one's life have been more real than that'† . . . How can a colour be so potent a reality? Surely because it can be absolutely pure, absolutely detached, it can be a completely perceptible particularization of those ideas which the mind knows and can never grasp, of truth, passion, infinity. Again an abstract form can possess the attribute of absolute stability, a circle that of mobility, a line can be true. It is in these things in which we rejoice in nature and which surely we can contemplate in abstract art. That is why Nicholson can say 'a representational painting can transport you to Greece . . . whereas an abstract version will be able to give you the actual quality of Greece itself.'

Does all this explain Nicholson's mixed use of abstract and representational forms? I would suggest that in his later work, since he realized completely abstract forms, both are used to have the same value. His mugs are particularizations, not of mugness, but of stability. That is why their lack of rotundity and capaciousness is irrelevant. Those houses are permanence, not habitations; those lines that divide out the handles and the fields are that precision, the perfect incision which the scientist seeks for ever. Some shapes are recognizable because they retain some attributes of the original thing. But as the attributes are freely chosen or rejected the shape may range in content from the completely recognizable to the completely abstract. Obviously my words are inaccurate, untrue—they are full of allusion, they can only try to circumnavigate these things which the painting can *touch* and so communicate truly.

But one begins, I think, to understand why abstract and recognizable shapes can logically be combined in one picture. And just as in a pure abstract the squares and circles are stable and yet interpose, recede from, transfix one another, so the boats and the hills are related, have become of the same nature as the lozenge or rectangle beside them, which might have been part of the roof, because there is an objective unity in the unlikenesses that we know, because the different planes of knowledge in the mind overlap. Surely here is the same problem that meets the architect who has to seek the relation between his building and the countryside where it is to find its being? In one way I feel these paintings are very like Paul Nash's latest works, his 'ghost' pictures and the sunflower pictures, of which he wrote 'The idea behind the design is the mystical association of two objects which inhabit different elements and have no apparent relation in life.'‡ Paul Nash painted the drama of his vision. In a Ben Nicholson the drama is resolved. In a few of his earlier works one can see him exploring the mystery of man and knowledge, wonderful romantic paintings like *Porthmeor Beach* 1928, *Pill Creek* 1928, *St. Remy* 1933. The rest of his work is a deliberate abandonment of the nostalgic element in the romantic, a going behind the mysterious to the real; its great serenity is surely an indication that he has found what he sought.

How clear it is that his juxtapositions of abstract and representational are not an 'encounter.' His solitary painting in the recent exhibition of 40,000 Years of Modern Art looked very lost. It reminded one that a great field of 'modern' art even within the meaning used by the organizers of that extremely interesting exhibition was unrepresented there. The exhibition demonstrated very clearly the sympathy between modern and primitive art; and the theory that that sympathy rests on a common sense of insecurity in life, of a sense of man as lost, in the dark, in a world and sequence which he cannot comprehend or direct, is historically demonstrable. That sense clearly leads to a seeking in art for forms more immediate and fundamental than those of appearance. But after this there is surely a further choice; are the new free forms to derive their validity only from their vitality in the artist's mind, or from some conformity with objective, exterior reality? Clearly the former choice may deny the possibility of the latter, and it is with the latter that the exhibition was almost entirely concerned. It was interesting to notice there (and read in the catalogue) how the new free forms have begun almost immediately to build up new allusion, a new mythology based on the primary apprehensions, of sex and superstition.

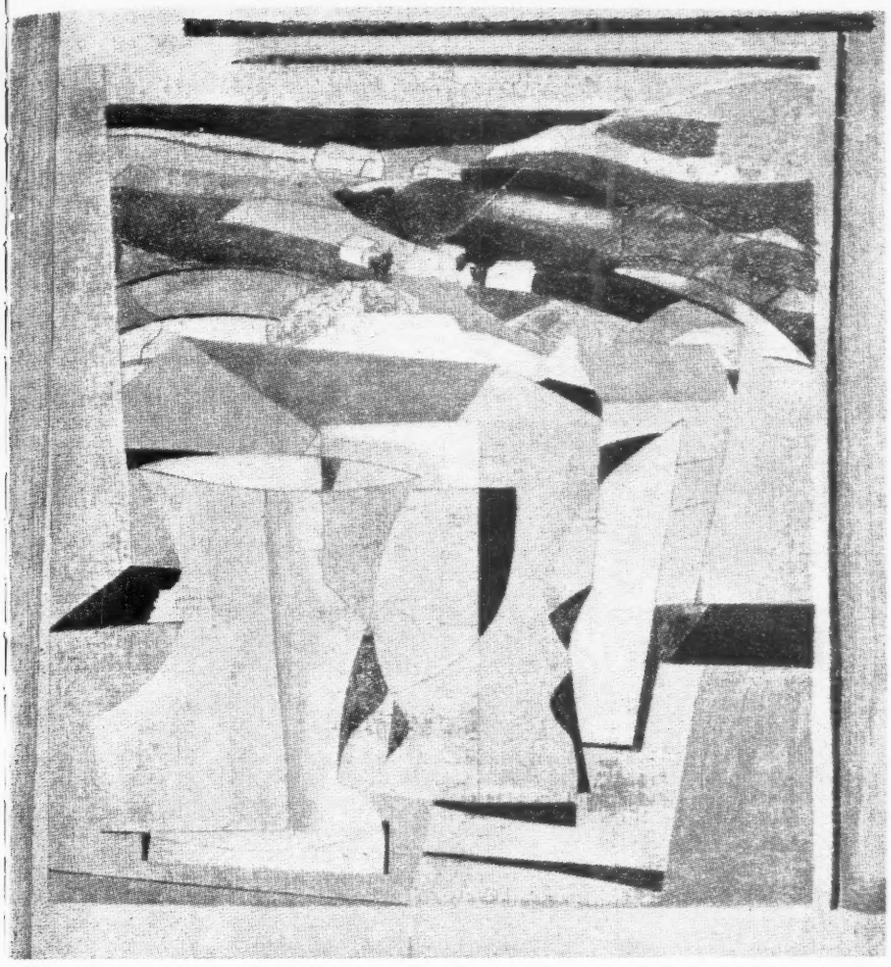
But by the other choice complete freedom of forms is maintained, because their basis is outside the artist's mind. As he paints he can perpetuate beyond the encounter in the dark, an affirmation. The discipline involved is obviously extreme, the keeping of the mind free from trivialities, bent on seeing the absolute quality in things. In things, that is of course the difference between Nicholson and Mondrian. Nicholson is now applying the purity of vision learnt in the process of practising completely abstract art to the contemplation of life and nature. The development seems to me completely coherent. It does, I think, explain one's feeling about these later paintings, that they are new; different in their relation to the outside world from almost all the paintings one knows; that that relation is in some way true, concerned with the heart of what is real; and that thereby something further is added to that singular immediacy of his abstract paintings, of which nothing has been lost.

Nicolette Gray

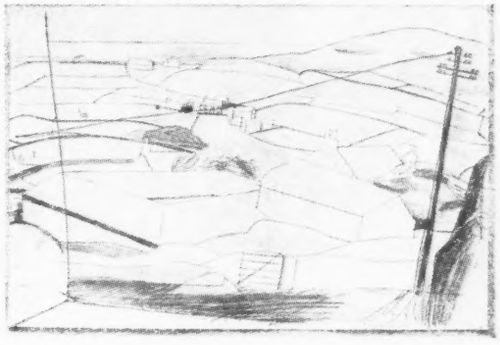
* *Ben Nicholson, Paintings, Reliefs, Drawings,* with an introduction by Herbert Read. £3 3s.

† Ben Nicholson quoted by J. Summerson. *Ben Nicholson,* Penguin Modern Painters, p. 7.

‡ Paul Nash Memorial Volume, p. 10.



BEN NICHOLSON *These illustrations of his work are from* Ben Nicholson *published by Lund Humphries, London. Tillepiece, facing page, is* Rooftops, Penzance, *painted June* 18, 1946. *Left,* Trendrine (2), *painted December* 13, 1947. *Below,* Trendrine, *painted summer* 1947.



Last month appeared the first of a series of reassessments in which buildings that are so well known as to be taken for granted are being looked at afresh and their qualities discussed, not as specimens of past styles but as they strike the eye of the contemporary beholder. The first reassessment was of Canterbury Cathedral. In the second, below, J. M. Richards writes about the Great Pyramid of Giza. Next month H. S. Goodhart-Rendel will write about the Paris Opera House.

REASSESSMENT 2 THE GREAT PYRAMID

YOU REACH THE pyramids by tram, rattling up the Mena road past Matossian's cigarette factory and past the entrance to the Zoo, leaving the dusty village of Giza between you and the Nile and the skyline of cosmopolitan Cairo rising above the further bank. But the distant view, except for occasional glimpses of flat fields, darned with green crops and intersected with muddy channels, is obscured, and your attention firmly held, by the variegated array of villas along either side the road, the most fantastic piece of ribbon-development in the world. At the end of the tramline are an expensive hotel, a little bridge over an irrigation canal in which grey-skinned cattle, minded by a naked child, wallow in the muddy water, a nine-hole golf-course and a souvenir-shop-cum-post-office. Perched above all these on their rocky plateau are the three Giza pyramids. Seeing the roughened tawny face of the largest of the three—the Great Pyramid—rising beyond the palm trees that border the road just opposite the Mena House hotel, you know that you have arrived.

And you are disappointed. Perhaps it is

The monumental character of the Egyptian pyramid is most easily grasped when it is seen isolated in the desert like the Dahshur Pyramid in the picture above. The same view of the Great Pyramid is less easily obtained because the suburban fringe of Cairo spreads out to its base. Below, the rough stone base of the Great Pyramid with the second or Cephren Pyramid beyond, showing on its tip the remains of the smooth facing that once covered all the Giza pyramids.

the undignified suburban setting, perhaps the failure of the pyramid to appear as huge as it is, that makes it seem unworthy of its celebrity as the greatest of all the monuments of antiquity. Even when you climb the gritty road on to the glare of the plateau and see the whole pyramid tapering into the sky; even when you come close to it, stepping into its sudden cold shadow, it is not overpowering as it ought to be. By taking thought you can evoke within yourself a sense of wonder at the labour and ingenuity that went to its making, and you can reinforce this with the knowledge that it covers a square of 13 acres, more than twice as much as St. Peter's at Rome. But its visual impact still seems inadequate. Of all geometrical figures a pyramid most effectively conceals its own bulk, because by sloping away towards its apex it cancels out the drama of sheer height receding in perspective. In addition, to a generation that knows the Eiffel Tower and the Queen Mary, size is not in itself so impressive. And size is never impressive in architecture unless revealed by scale. The pyramid has but little detail to give scale to the great featureless faces of rough stone blocks; and originally it had none at all, for it was covered with polished stone slabs (which still remain on the upper part of the second or Cephren pyramid) and divulged nothing to the world but the smoothest possible non-committal triangle.

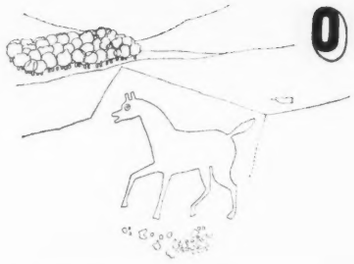
But perhaps it is just its refusal to exploit accident or texture in order to enhance its scale, and therefore its dramatic effect, that gives the clue to the pyramid's character. It stands for an utter lack of concern with the human entity, with one man's eye or one man's emotions, and this very aloofness does assert itself in time, does eventually evoke an awareness of grandeur that was lacking at the first look. Brooding, as it now begins to seem, over far wider tracts of the Nile valley than the eye of the visitor can encompass, the pyramid looms larger and larger in his consciousness and acquires, to a degree he was not aware of at first, the several attributes that were said, in a recent article in the REVIEW, to belong by right to the monument: permanence, durability, and serenity. It stands guard not only over square miles of territory but over centuries of time, and the trivialities round its base take up their proper role, as the froth and flotsam thrown up by a passing tide whose very existence will in due course be forgotten while the pyramid stands fast.

The commanding effect of the Great Pyramid, when it eventually reveals itself, is thus largely a subjective one; and though at certain times and places its architectural qualities tell more directly, there is generally some reason why a proper sense of awe is absent. Looked at from the low level of the surrounding cultivation, for example, its rough stone outlines rise between the slender trunks of trees to make a satisfactory enough picture of dignity and repose, but it does not seem like a building so much as a mountain, and as mountains go it is a small one. Its size becomes most strangely and suddenly apparent when you pass near it in the dark, and all you are aware of is a huge triangle of the night sky that has no stars. The best day-time, ground-level approach is from the desert, where the peaked cluster of three pyramids, even in the far distance, appears like a sailing-ship hull-down on the horizon, the one shaped object in the endless sea of sand-dunes. In these great spaces it makes itself intensely felt as a symbol of stability and endurance.

But for a true twentieth-century reassessment, the pyramids should be looked at from the air. One is accustomed to find that the air-view destroys the impressiveness of architecture, reducing all qualities to one—a toy-like charm. Here is a triumphant exception. When you fly southwards over Cairo, the scattering of modern building that has now spread round Giza and beyond is reduced to an unimportant handful of brittle boxes, or disappears altogether into the variegated pattern of the Nile valley, but the pyramids, standing solid and four-square above it, ride the landscape with all the assurance that is theirs by right of fifty-seven centuries. A building that can thus withstand the power of the new aerial vision to diminish and deflate is a monument indeed. **J. M. RICHARDS**

Customarily an air view destroys grandeur in architecture, reducing everything to a toy-like charm. But the pyramids are an exception. The scattered buildings round their base are shown up in all their triviality, but the pyramids ride above them more aloof and impressive than ever. The photograph of the Giza pyramids above was taken during the war. The miniature pyramids in the foreground, on the near side of the Mena Road, are a temporary military camp. Right, the most agreeable ground-level view : the Great and Cephren Pyramids seen from across an irrigation canal at the edge of the cultivation.

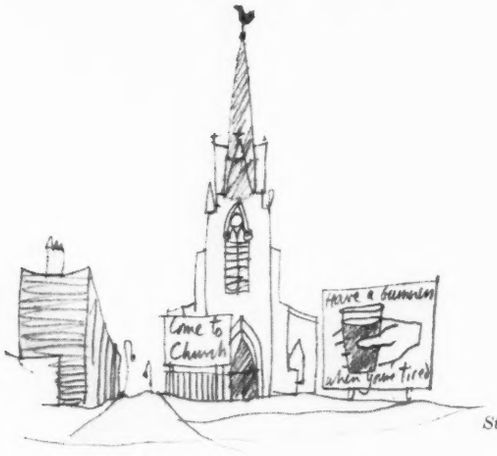
Gordon Cullen



OUTDOOR PUBLICITY

One contribution to the modern townscape, startlingly conspicuous everywhere you look, but almost entirely ignored by the town planner, is street publicity. Search as you may through the perspectives of the new towns to be, and you will be hard put to it to find an advertisement. And yet of all things, this is the most characteristic, and, potentially, the most valuable, contribution of the twentieth century to urban scenery. At night it has created a new landscape of a kind never before seen in history. Strange patterns hover in the sky, enormous signs relay the news, lights flash, stream and swoop, holding the man in the street spellbound, but leaving the planner, it would seem, unmoved. That it must be zoned with discretion goes without saying; that the sort of improprieties shown in the drawings below must be prevented is obvious. But to dismiss entirely the whole field of publicity when landscaping new towns would seem to be an act of genteelism reminiscent of the days when the designer ignored everything that didn't fall into line with his own private taste.

Nightscape, suspended animation



Strictly to be avoided

Broadway, vulgar and vital; to be emulated rather than imitated.

The four main objections commonly put forward against street advertisements are:—

1. **Advertisements are incongruous and therefore injurious to amenity.**
2. **They exploit the public highway and the public has no choice but to take notice of them.**
3. **They vulgarize public environment and degrade public taste.**
4. **They distract the attention of motorists and road users.**

It is worth while taking these points one by one, since they can be taken as typical of most of the objections to outdoor publicity in town or country.

Point 1 **The White Horse of Uffington and the Giant of Cerne Abbas are incongruous. When you first see them they give you a shock. Yet they do not detract from the landscape, they give point to it by incongruity of scale. But if the White Horse were advertising whisky and the worthy Giant a brand of rejuvenator that would be incongruous in a different sense. Thus we have two kinds of incongruity, one visual and one ethical. Returning to the city, to Vanity Fair with its busy streets and markets, its theatres and dance halls, the second type of incongruity magically disappears. People still like to buy and sell, to proclaim and to notice. It is part of our civilization. Publicity is accepted as a normal element of modern city life. We are thus left with visual incongruity and surely that is something the townscaper should hasten to accept as a valuable aid. If it is possible for the reader to regard the city as a man-made landscape then let us try to translate the white horses and giants of the hills into a publicity which is just as integral with bricks and mortar.**

Point 2 **That publicity exploits the public highway is perfectly true but it would be difficult to find other places where it might conveniently be situated.**

Point 3 **Publicity degrades public taste. But public taste is already vulgar and also has the one merit of vulgarity, i.e. vitality. To put publicity into a strait-jacket, to restrain it, will not improve public taste but simply kill off its vitality. The solution surely is to let the public express its vulgarity, for expression is itself a form of education. In this way the public and its publicity will improve together.**

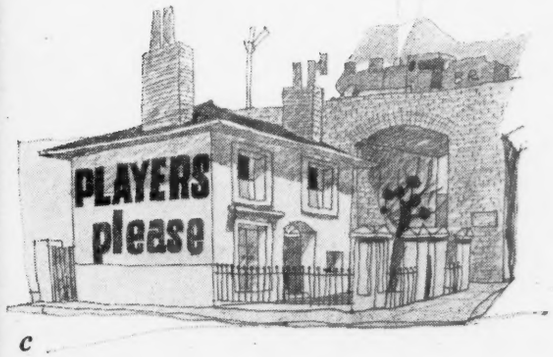
Point 4 **Publicity distracts the attention of motorists. In so far as it does it is harmful, and this point must be kept in mind by the townscaper, but the danger is often over-exaggerated by the anti-publicity faction.**

Cautionary

Though the townscaper may welcome the contribution of street publicity to the urban scene there is one pitfall which he must avoid—impropriety. This is not a matter of vulgarity or bad taste in the publicity but in its location. There are places in the city where one does not wish to be exhorted; civic and national centres, the places of rest

a

b



c

d

and reflection, such as the precincts and City churchyards. Publicity should be kept out of such places. There is also the transition from town to country, and advertisers, like speculative builders, have an eye for traffic routes. This could well be controlled. In general the principle of zoning could be adopted, as in other activities, and the best method is to confine publicity to those parts of the town which are commercial or which cater for amusement.

Publicity and Townscape

The laws of publicity are different from those of town building. Yet there is no reason why the two should not be able to get along together. In fact, the element of the fantastic, the gaiety, colour and light of street publicity, is one of the chief contributions of the twentieth century to the art of townscape—one, needless to say, still in its earliest infancy. With one or two exceptions the history of publicity to date has been a history of makeshift. Look at Piccadilly Circus; it is fortunate that the architecture is so nondescript, less fortunate that the publicity should be so conservative and mediocre. The chief element of successful street publicity is the unexpected—even outright shock. This can be achieved in a variety of ways, and the drawings on these pages show a few of them.

e

f

(a, b, page 249) The decoration of buildings by illustrative or written publicity. This may be ordered or fanciful, and either way creates an effect of intricacy of colour and form which can be delightful.

(c, page 249) Change of scale: the modest house is turned into the bijou by large lettering. Sometimes unsuccessful, but full of visual possibilities.

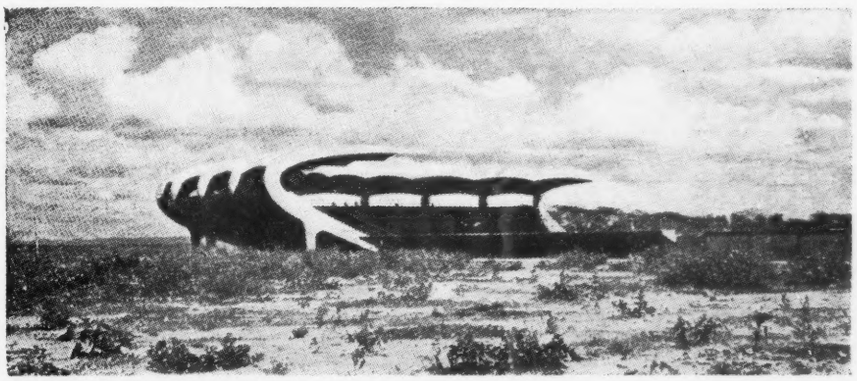
(d and e) These two carry further the technique used in some wartime exhibitions in exploiting sites. The dramatic change of scale of the Cerne Abbas giant is here translated into the fabric of the city.

(f) Back-drop to everyday life.

WORLD *news in architecture*

In this third report on architectural happenings in various parts of the world, the REVIEW *presents two buildings in South America, a baseball stadium and a private house, both of which make ingenious use of reinforced concrete.*

COLOMBIA

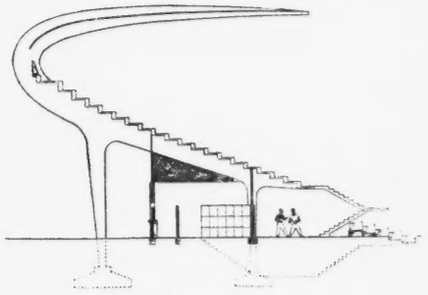


1, *the stadium from the west, showing the bold curve of the canopy.*

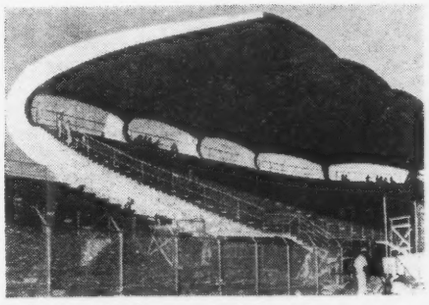
1—4, BASEBALL STADIUM AT CARTAGENA

In February, 1947, the Colombian Ministry of Public Works started construction on a stadium for the World Series of baseball games, for which Cartagena had been chosen as the host city. Plans had not even been begun at that date. Construction commenced early in May, and, at the end of 160 days, the stadium was in use and accommodating its maximum of 18,000 spectators. As the department concerned was its own authority on codes of building and design, it was able to act with exemplary speed, and the boldness of conception of the sickle-section grandstand is a reflection of this. The Colombian architects who designed the stadium maintained that Anglo-Saxon timidity in the face of imaginative plastic invention would term this structure unsafe, but that the striking success of the building vindicates the unorthodoxy of their design. The seats of the grandstand form a series of Z-shaped beams which span the 35 ft. space between the vertical frames of the structure. Each of these vertical frames is parabolic in section and is supported by two columns. The canopy itself is a membrane of reinforced concrete, just over 1½ in. thick, formed in curved panels between the parabolic vertical frames, and placed over transverse arched ribs. Concrete, rather than steel, was used for this covering because of the action of the salt air from the nearby Caribbean Sea. At the rear of the cantilevered grandstand canopy, above the topmost tier of seats, large openings were left, to allow the free passage of cool winds, a very necessary consideration in the hot climate of Colombia. Construction involved the excavation of approximately 69,000 square yards of earth. A very large car park, with a paved entrance road, will be included in the completed scheme. The wide overhang of the canopy, together with the poor soil conditions of the site, made necessary the use of concrete and reinforcing members of high strength and load bearing capacity. Architects: Gabriel Solano, Jorge Gaitán, Alvaro Ortega, Edgar Burbano.

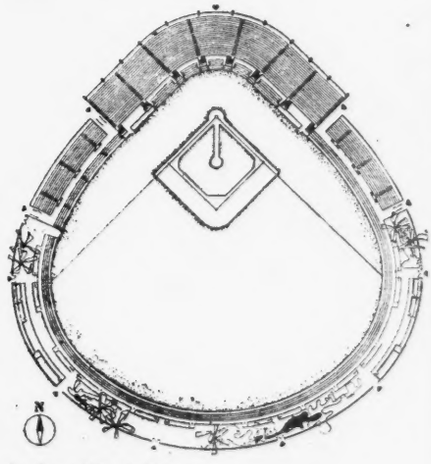
Claude Vincent



2, *section of the grandstand canopy.*



3, *the parabolic frame and wind openings.*



4, *plan of the stadium.*

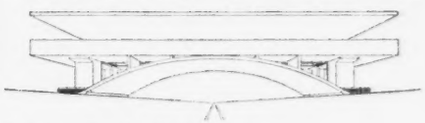
ARGENTINE

5, *the house showing the arch across the stream.*

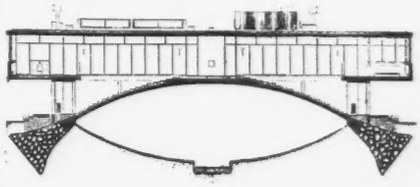
5—8, HOUSE AT MAR DEL PLATA

This reinforced concrete house is built on an arch across a stream which flows through a wooded park. It was apparently inspired by Ledoux's house for a director of waterways, and it is, perhaps, to be regretted that the brooklet it spans is not of more noble proportions. The arch supports a box foundation of stone slabs, and the terrace rests on reinforced concrete posts, placed along the longitudinal axis of the building. Iron columns anchored to the breast-wall girder help to stiffen the structure. As the plan is necessarily symmetrical, two separate entrances and staircases were required, one at each end of the house. The main living room is entirely glazed. Particular care was given to the selection of the aggregate, and, in the rough finish of the concrete, this has been left visible. Architects: Amancio Williams and Delfina G. de Williams.

Henry Wesley



6, *perspective showing structure.*



7, *a transverse section.*

8, *site plan.* 1, *stream.* 2, *house.* 3, *servants' quarters.*

BOOKS

GREAT SPIRIT

THE LIFE AND DEATH OF BENJAMIN ROBERT HAYDON. By Eric George. Geoffrey Cumberlege, Oxford University Press. 21s.

'That low man seeks a little thing to do,
Sees it and does it;
This high man, with a great thing to pursue,
Dies ere he knows it.'

HAYDON'S life and death give the lie to Browning's dictum. A high man, surely, for all his faults and weaknesses, yet from boyhood fully conscious of a high object, and dying by his own hand because his devotion to it had made life impossible for him; because the moment of his triumph (as he foresaw it) turned out to be the moment of his deepest humiliation; because the great Victorian public, given the choice between *The Banishment of Aristides* and *Nero playing his Lyre* in one room and Tom Thumb in another room upstairs, chose Tom Thumb.

Of course that is an over-simplification. Anything one can say in brief about Haydon the man is likely to be an over-simplification, all the more obviously so because we know so much about him—and thanks to Mr. George we now know more than ever. On the other hand, anything one can say in brief about Haydon the painter (in so far as the two are separable) is likely to be an over-simplification because we know, really, so little about his paintings; even those in public collections are frequently unhung, and some of those which one would most wish to see have apparently vanished from the face of the earth. Mr. George helps us here to a certain extent; one is grateful for the fifteen reproductions of Haydon's work that he gives, but it is tantalizing to read about so many pictures of whose appearance one knows nothing or next to nothing.

If an assessment of Haydon's worth as an artist is not yet possible, what of his avowed object in life, the setting up of an English school of History Painting (with Haydon at the head of it)? It is easy to be wise after the event, to say that the English genius has always expressed itself most successfully in landscape painting and portraiture and so on. Haydon himself would have replied to that: 'So much the worse for the English genius,' and who will say that he would have been wrong? For history painting calls for the organization in space of large groups of interrelated figures—never the *forte* of the English painter, it must be confessed.

Once again, it is our old friend the problem of monumentality. Was monumental history painting possible for Haydon's generation? It would be nice, for the sake of our national self-esteem, to be able to answer 'No'; but then there was Delacroix. Is monumental history painting possible today? Again one would like to answer 'No.' But there is *Guernica*.

Haydon, one must continue to assume, never achieved a true monumentality in his art. But I like to remember—Mr. George does not mention this—that he persuaded Harvey Lonsdale Elmes, who at one time had been his favourite child model, to enter the competition that brought forth one of the undeniably monumental buildings of the nineteenth century. 'But let it be nothing but classical, Greek or Roman!' he urged. The story is told by the architect's architect father, James Elmes. If anyone feels tempted to remark that it is strange that Haydon never claimed the design of St. George's Hall, Liverpool, for himself, he should read Mr. George's book; he will thereby become a better friend of that 'great spirit' whose tragedy it was to sojourn on earth in the person of Benjamin Robert Haydon.

Marcus Whiffen

AN EXPERIMENT WITH TIME

NAIROBI—MASTER PLAN FOR A COLONIAL CAPITAL. By L. W. Thornton White, L. Silverman and P. R. Anderson. H.M. Stationery Office. 21s.

A GOOD planner should paint such a convincing picture of a town's future that it seems as real as its present or its past. Taking his cue from James Dunne's *Experiment with Time*, he must detach himself sufficiently to visualize a series of events from the far end of the time-scale. Having once done this, he can make a town's future development appear as inevitable as if it had already taken place. Once he has established the notion that a town is on the march, he can free it from the leading strings of the past and make the present appear merely as an incidental stage in its progress.

Professor Thornton White, Mr. Silverman and Mr. Anderson have succeeded in giving just such an impression of Nairobi. From the tiny transport depot set up in 1896 by a Sergeant in the Royal Engineers to a 100,000 colonial capital in 1946, it seems only a short step to the population of 250,000 which they forecast for 1970. Each phase in its growth is carefully noted and measured so that a rate of development is clearly established. Having shown Nairobi as a far more dynamic phenomenon than the most flourishing towns of Western Europe, the technique of the slow-motion camera is applied in the analysis of its problems. The major problem to be solved is water. Another ten million gallons a day will have to be found. The planners make no attempt to provide a detailed solution here, or elsewhere, in the fields of transport, industry or finance. They merely point the way. But once the requirements are known, steps can be taken to meet them in good time. A lucid account is given of the geological, climatic and racial conditions, illustrated with graphs and statistics. Some excellent photographs give the local colour and show this city as the point of intersection of three cultures, European, African and Asiatic.

It would be difficult not to become absorbed in the problems of colonial development after reading this book. But there is plenty of academic interest for the purely insular planner who is only concerned with principles applicable to this country. The discussion of transport problems in which the authors decide against a central bus station; the recommendation for architectural control by means of a panel of all the architects engaged on a particular street advising under an independent chairman; and the study of neighbourhood planning, all point to a freshness of approach and an independence of judgment which makes this book a leading contribution to planning literature.

William Tatton Brown

SHORTER NOTICES

HOUSES. By Lionel Brett. FURNITURE. By Gordon Russell. POTTERY AND GLASS. By Bernard Hollowood. (The Things We See, nos. 2—4.) Penguin Books. 2s. 6d. each.

To judge from these three volumes, the series called 'The Things We See' ought to prove the most successful of all the contributions made by Penguin Books to visual education. Well designed, well illustrated, and well printed, they are remarkably cheap by almost any standard. Moreover, the author of each has been given his head, within the limits imposed by considerations of space, and by bringing his heart too has produced a highly readable essay which is all the better for being in some degree a profession of personal faith.

Of course that degree varies from one to the next. There is really not much disputing about what makes a tea-pot good or bad—though how useful to be given as vivid a reminder as the monstrosity illustrated on page 19 of Mr. Hollowood's book of the fact that the eighteenth century did not always make it good! This is partly because the functional problem is relatively uncomplicated, and partly because our sense of touch, to which we subconsciously refer the question of its merit, has its own strict æsthetic. But when we come to architecture the case is very different, and practice and taste and theory are all three much more subject to change.

It is not unamusing to imagine how different Mr. Brett's book would have been if it had been published ten years ago and written by someone else. There would have been no prefabs. then, of course. But what is more significant, our imaginary author of 1939 would almost certainly have finished up with an encomium of the modern kitchen. Mr. Brett gives the kitchen a single paragraph three-quarters of the way through, and ends with quite another subject. 'A new generation of pioneers,' he writes, 'prepares to make itself unpopular. It will be its task to satisfy the demand for rococo pleasures and baroque thrills which is bound to come. It must tackle the subtleties of the monumental and the problems of ornament. In its hands the cactus must learn to flower.' To say that the other two books are as good in their different ways as Mr. Brett's is high praise but true, while the announcement of the next two titles in the series as *Public Transport* by Christian Barman and *Ships* by David Pye is a promise that the high standard is likely to be maintained.

M.W.

GHOSTS ALONG THE MISSISSIPPI. By Clarence John Laughlin. Charles Scribner's Sons. $10.00.

I forget who it was who said, 'There are lies, damn lies and photographs.' But to counter an epigram—that exiguous vehicle for half-truths—is little more difficult than to coin one—if less amusing. With the epigram in question, all that needs to be said is that the man born to hold a camera between his hands can often reveal as much in 1/50 of a second, as can the man born to tap a typewriter, or dab a canvas, in 50 hours (qualitative judgment not implied). There are few enough masters of word and colour. We are now coming to realize there are just as few of the lens. Out of the teeming millions of the U.S.A., a scattering of names have, so far, weathered the Atlantic crossing—Walker Evans, bringing the potency of vacant lots, peeling posters and the Chicago stockyards; Edward Weston, the desolation of behind the sets at Hollywood, to mention two. Now there is C. J. Laughlin again (perhaps there is a moral somewhere) picturing the beauty of decay, this time among the plantation houses of Louisiana. In this lavishly produced book of one hundred photographs (with a short interpretative text), he reveals an almost incredible landscape, deserted, dilapidated, lush in fungus and long grass, with a profusion of buildings, nearly all of unusual beauty, one or two such as Madewood and Uncle Sam (now washed away by the Mississippi), of some architectural importance (see also *Plantation Architecture in Louisiana* by C. J. Laughlin, ARCH. REV., June, '47).

In the opinion of this reviewer it was unfortunate that the author should have surrendered to the temptation of double exposure, to heighten his effects. For, skilful and subtle as some of it is, the supremely good, straightforward shots are as mysterious and evocative as even the most fevered romantic could wish. Also, particularly to the foreigner, a map showing the location of the houses would have been a welcome addition.

I. McC.

Other Books Received

PLANNING OUTLOOK. Cumberlege. 10s. 6d.

MEXICAN ARCHITECTURE OF THE SIXTEENTH CENTURY (VOLS. I and II). By George Kubler. Cumberlege. 82s. 6d.

THE SOCIAL BACKGROUND OF A PLAN—A STUDY OF MIDDLESBROUGH. Edited by Ruth Glass. Routledge & Kegan Paul. 42s.

BRICKWORK. By E. G. Dorman and E. J. Elmes. Pitman. 7s. 6d.

METALWORK. By Donald Smith. Batsford. 7s. 6d.

THE INN AND THE GARDEN CITY. By Elizabeth and Gilbert McAllister. Batsford. 5s.

GEOMETRY II. By G. A. Hanby. Pitman. 6s.

AN INTRODUCTION TO PLANNING WITH REFERENCE TO THE TOWN AND COUNTRY PLANNING ACT, 1947. By J. J. Clarke. Cleaver-Hume Press. 12s. 6d.

THE SINGAPORE IMPROVEMENT TRUST, 1927—1947. By J. M. Fraser.

ANTHOLOGY

A Party at Sir John Soane's

The first person I met after seventeen years was Coleridge, silver-haired! He looked at my bald front, and I at his hair, with mutual looks of sympathy and mutual head-shaking. It affected me very much, and so it seemed to affect him. I did not know what to say, nor did he; and then in his chanting way, half-poetical, half-inspired, half-idiotic, he began to console me by trying to prove that the only way for a man of genius to be happy was just to put forth no more power than was sufficient for the purposes of the age in which he lived, as if genius was a power one could fold up like a parasol! . . . I was pushed against Turner, the landscape painter, with his red face and white waistcoat, and . . . was carried off my legs, and irretrievably bustled to where the sarcophagus lay. Soane's house is a perfect labyrinth; curious narrow staircases, landing places, balconies, spring doors, and little rooms filled with fragments to the very ceiling. It was the finest fun imaginable to see the people come into the library after wandering about below, amidst tombs and capitals, and shafts, and noseless heads, with a sort of expression of delighted relief at finding themselves again among the living, and with coffee and cake! . . . Fancy delicate ladies of fashion dipping their pretty heads into an old mouldy, fusty, hierogliphicked coffin, blessing their stars at its age, wondering whom it contained, and whispering that it was mentioned in Pliny. You can imagine the associations connected with such contrasts. Just as I was beginning to meditate, the Duke of Sussex, with a star on his breast, and an asthma inside it, came squeezing and wheezing along the narrow passage, driving all the women before him like a Blue-Beard, and putting his royal head into the coffin, added his wonder to the wonder of the rest.

BENJAMIN ROBERT HAYDON (*Letter to Mary Russell Mitford*, 1825) quoted in *The Life and Death of Benjamin Robert Haydon* by Eric George. Oxford University Press, 1948.

MARGINALIA

Henry Wilson Exhibition

The Beaux Arts Gallery in London recently held an exhibition of jewellery, architectural sketches, figure drawings, drawings for church furnishings, monuments, church plate and so on by that brilliant artist and craftsman Henry Wilson, who was the first editor of THE ARCHITECTURAL REVIEW (see vol. 102, 1947, p. 144). He was Sedding's principal pupil and successor, and inherited from his master all his sense of florid, sometimes naughty, sometimes truly jubilant, decoration. The reredos of Holy Trinity, Sloane Street is the most characteristic example of Wilson's work in London. But to appreciate the exuberance and fantasy of his style to the full one must see such interiors as those of the Library and Chapel at Welbeck Abbey. Wilson was born in 1869. He taught drawing at the Central School of Arts and Crafts when this epoch-making school was first opened, and, later, metalwork at the Royal College of Art. In 1922 he left England and settled down in France, where he died in 1934. His chief work of latter years was the doors for the Cathedral of St. John the Divine at New York.

Report of the Arts Council

The Arts Council of Great Britain has recently published its third Annual Report, covering its activities during 1947-48. It is a very well-documented publication, dealing with each of the sections of the Council's work separately and with detailed appendices, including balance sheets, for each. The statistically-minded will, perhaps, find interest in the fact that a total of 363,864 British citizens saw the exhibition of van Gogh paintings during its various stops throughout Britain. The art of architecture, however, nowhere finds mention, except for an exhibition of selections from Recording Britain.

Things Missing

In November, 1946, the REVIEW drew attention to a number of things then missing from the London scene. Some, such as the statues of Charles I and James II, have since returned. Of the others, one, the spire of Nash's church of All Souls, Langham Place, is on the way; for All Souls has been in scaffolding for some months past. But the lantern tower of St. Dunstan-in-the-West, in Fleet Street, still lacks its crowning parapet and pinnacles. In terms of structure this may be a matter of no great importance. But æsthetically it is the ruination of a tower which, in addition to its intrinsic qualities (which are great), makes a very definite and individual contribution to the London skyline.

Also still missing are the wrought iron gates which, before the war, terminated the Piccadilly end of the avenue through Green Park sighted on the Victoria Monument. This is a case in which a new site might well be found, for the gates never looked particularly happy in their previous state of isolation. Since they are already much travelled, there is no historical or associational reason for their replacement in Piccadilly. Chiswick House, at present guarded from the road by cast iron gates of no particular merit, would seem to be one alternative.

INTELLIGENCE

On January 13 this year the premature death of Aino Aalto was announced. As well as being Alvar Aalto's wife, she was also his working partner. Both modern architecture and Finland have suffered a great loss.

Dr. Nikolaus Pevsner has been appointed to the Slade Chair of Fine Art at Cambridge. The REVIEW congratulates one of its own editors on this professorial distinction.

Frank Lloyd Wright was awarded the Gold Medal of the American Institute of Architects at a ceremony held in Houston, Texas, on March 17, 1949. His compatriots have been laggard in their recognition—the R.I.B.A. presented the Royal Gold Medal to Frank Lloyd Wright as far back as 1941.

The Progress Report from the Crawley New Town announces that a group of thirty-four traditionally constructed houses will be ready for occupation 'in a few months.' The building of this group—the first—was begun in October, 1948, and the road system for it was completed a month before that.

Little news of progress can be reported from the other 'new towns.' At Aycliffe official approval has been accorded for the building of thirty-six houses and Peterlee expects to begin work on the first group of houses very shortly. The development committee for Basildon, Essex, has been selected.

A statement on housing recently issued by the L.C.C. tells of 15,226 temporary houses completed since the war—7,865 by the L.C.C. itself, and 7,361 by the Metropolitan borough councils. Permanent houses built in the same period number 5,649, and flats, 4,146.

International Housing Competition

The Instituto Tecnico de la Construccion of Madrid announces a competition, to be adjudged in 1950, for a complete system of production to house 50,000 families each year, and for which a prize of 100,000 pesetas is offered. The Institute publishes a schedule of fourteen points describing the contest, and No. 2 of these says: 'The object of this competition is to submit a project for the building of dwellings for 50,000 Spanish families, including the manufacture of the necessary materials, their erection and a general indication of the development of the necessary auxiliary industries.' Projects must be submitted before November 15, 1949. Intending competitors may obtain full information from the Institute at Ruiz de Alarcon 25, Madrid, Spain, before July 1, 1949.

SCHOOLS BY AIR. A complete prefabricated school has been flown from England to France for erection near Paris. Above, component parts, made by the Bristol Housing Company, are being loaded at Weston-super-Mare into a Bristol Freighter aircraft (*see* Design for Air Travel, *pages* 237 *to* 242).

Left, a poster designed by Edward Bawden in 1936 *for the London Passenger Transport Board, and, right, a design by E. McKnight Kauffer made in* 1938.

London Transport Posters

An exhibition of the originals from which London Passenger Transport posters between 1908 and 1949 were reproduced, which the Prime Minister opened at the Victoria and Albert Museum on April 6, bears out the remarks made in this journal in February. Before the recent war, under the direct influence of the late Sir Frank Pick, the posters that adorned London's underground stations put British poster design ahead of any in the world, and they enabled artists like McKnight Kauffer to introduce the idioms and shorthand notations of modern art to a public that never enters a Bond Street art gallery. Since the war the standard has sadly declined, and British posters can no longer compare with Continental ones in idea or execution. London Transport having abandoned its leadership, there is no successor except, on a much smaller scale, some of the film companies. Some of the latest London Transport posters have charm and distinction, but they are simply reproductions of paintings, exhibited with a second sheet alongside to contain the lettering. This is a new practice which can only discourage the revival of poster art, since its essence consists in combining pictures and lettering in one design.

Résumés

Mai 1949

Page 211: *L'Education d'un Eclectique: Un Commentaire sur les Mémoires de Voyages de Sir Charles Barry, par Marcus Whiffen.* Sir Charles Barry, l'architecte du Palais du Parlement, naquit en 1795. Fils d'un papetier de Westminster, il fit son apprentissage dès l'âge de quinze ans auprès d'une maison d'architectes-commissaires, MM. Middleton & Bailey, de Lambeth (Londres). En atteignant sa majorité, Barry hérita d'une modeste somme

[continued on page 256

He hadn't a Cumberland!

With a picture gallery instead of an alphabet, and a crude hammer and chisel as his only writing implements, the ancient Egyptian carved his laborious hieroglyphics upon stone.

No "hundred and twenty words a minute" for him . . . no smooth, effortless progress from thought to expression . . . but he did leave his mark upon pages of civilisation's history, just as modern man will again achieve, with the long-awaited return of those favourites.

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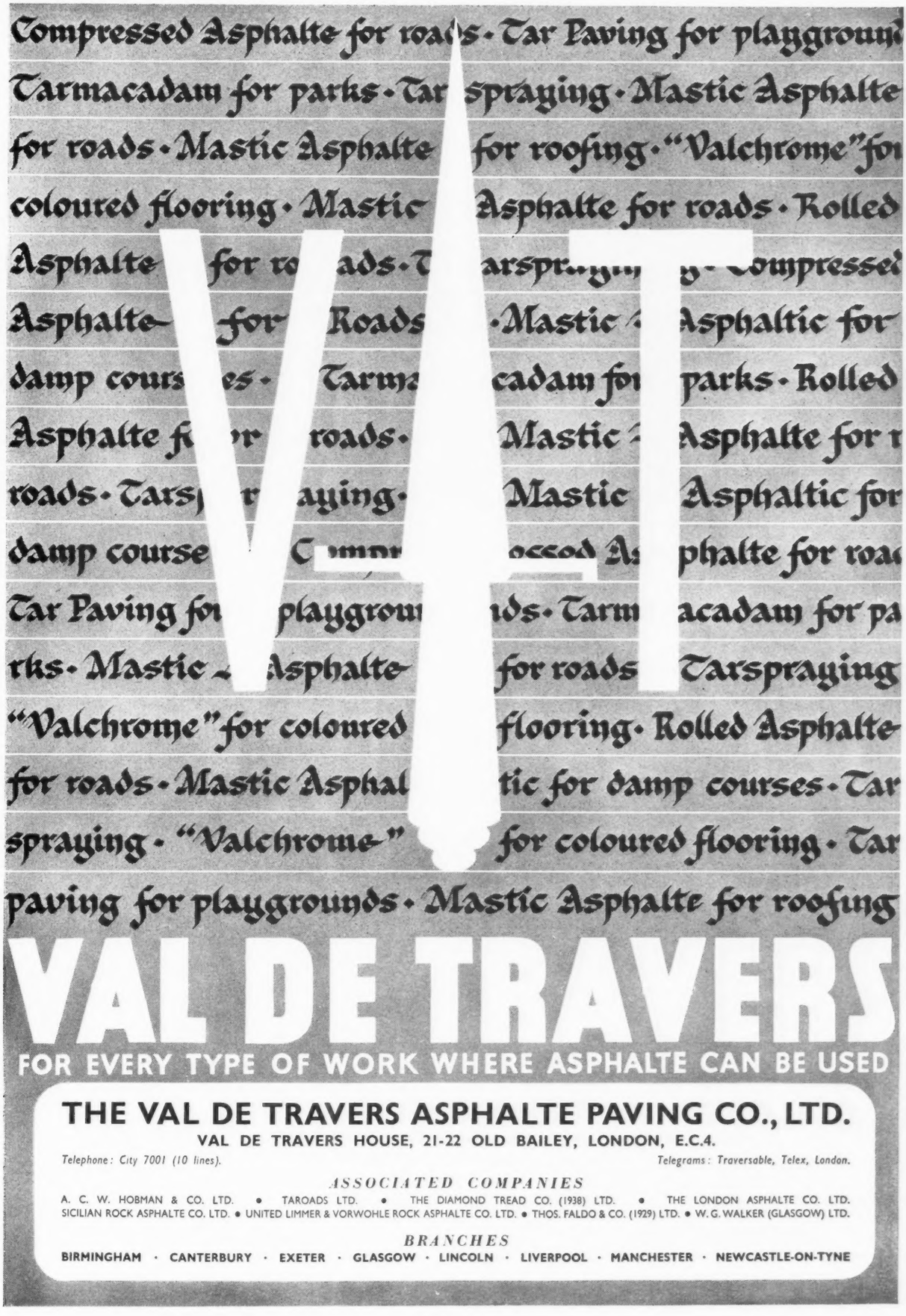
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d'argent que lui avait léguée son père, et prit le parti de la dépenser en voyageant à l'étranger. Il fut loin du pays de juin 1817 jusqu'au mois d'août 1820, et pendant cette période il voyagea surtout en Egypte—il fut le premier architecte à monter le Nil jusqu'à la seconde cataracte—et en Proche Orient. Marcus Whiffen, qui travaille sur un nouveau livre traitant de Barry, discute dans ces lignes la signification de ces voyages par rapport au développement futur de l'architecte. L'article est illustré de dessins exécutés par Barry lui-même.

Page 223: *Rapport sur les Progrès Réalisés: Le Plan du County of London, par Aileen Tatton Brown.* Le Plan du 'County' de Londres, préparé pour le Conseil Départemental de Londres (London County Council) par le Professeur Sir Patrick Abercrombie et Mr. J. H. Forshaw, et publié en 1943, a été universellement reconnu comme étant supérieur à tout projet de développement comparable qui eût été soumis jusque-là comme représentant la politique officielle des administrateurs d'une ville capitale. Cependant, bien que les experts aient compris que l'acceptation d'un plan en principe et sa mise en pratique soient deux choses bien différentes, il n'a pas été suffisamment entrevu que la demande de maisons et de logements en général, immédiatement après la guerre, serait si forte qu'elle pourrait tenter les Autorités locales à compromettre l'urbanisme rationnel par les exigences de cette crise. Etant donné que c'est justement ce qui s'est produit, malgré le fait que le Conseil Départemental de Londres ait déclaré récemment que le Plan constituait toujours la base de sa politique, la REVUE a été amenée à faire cette enquête détaillée sur le progrès atteint jusqu'à présent dans l'effort de mettre en pratique le Plan du 'County' de Londres.

Page 242: *Walworth* 1856 *par Ian McCallum.* Comme supplément à l'article de Harold Scott intitulé *Music-Hall-Cabaret* qui parut dans notre numéro de mars, et toujours à la recherche des amusements disparus de Londres, la REVUE fournit une description d'un autre endroit de distraction, dont il n'existe aucun équivalent actuellement.

Page 244: *Ben Nicholson, par Nicolette Gray.* Dans cet article, Nicolette Gray, profitant de l'occasion offerte par la publication d'un nouveau livre de reproductions des œuvres de Ben Nicholson, examine la raison d'être de cette combinaison de formes représentatives et abstraites si manifeste dans certaines de ses peintures plus récentes. Elle en tire la conclusion qu'un tel développement est tout à fait logique, et que Nicholson utilise, dans sa conception de la vie et de la nature, cette pureté de vision qu'il avait acquise au moyen de la discipline de l'art abstrait.

Page 245: *Réévaluation No.* 2: *La Grande Pyramide, par J. M. Richards.* Dans ce second article de notre série de réévaluations, J. M. Richards écrit au sujet d'un monument qui, plus que tout autre monument peut-être, subit le sort d'être trop connu. Dans l'absence dans la Grande Pyramide de tout détail susceptible d'en donner l'échelle, de sorte que celle-ci ne traduit nullement l'impression de sa propre grandeur, Mr. Richards trouve l'explication de son caractère essentiel—c.à.d. son isolement des intérêts humains, 'qui finit par évoquer un sentiment de majesté non pas manifeste au premier abord.' Cependant, ce qui distingue la Grande Pyramide et ses voisines de toutes autres constructions, c'est le spectacle impressionnant qu'elles présentent lorsqu'elles sont contemplées de l'air, ce pouvoir de résister 'aux potentialités de la nouvelle vision aérienne d'amoindrir et de dégonfler.'

Page 248: *Publicité de Rue.* La publicité extérieure représente un élément universel et indéracinable dans l'urbanisme moderne. Tel étant le cas, il ne sert à rien d'en condamner la vulgarité, etc. La tâche du dessinateur urbaniste c'est de l'accepter telle qu'elle est et de l'utiliser pour les qualités qu'elle possède, parmi lesquelles prime celle de la vitalité. Dans cet article, la REVUE, à l'aide de quelques dessins de Gordon Cullen, suggère des moyens appropriés pour faire valoir cette publicité.

Mai 1949

Seite 211: *Die Erziehung eines Eklektikers.* Anmerkungen zu den Reisetagebüchern von Sir Charles Barry von Marcus Whiffen. Sir Charles Barry, der Architekt des Parlamentsgebäudes, ist 1795 geboren. Sein Vater hatte ein Schreibwarengeschäft; mit 15 Jahren kam der Knabe als Lehrling zu Middleton & Bailey, den Architekten und Bauinspektoren von Lambeth. Als er nach dem Tode seines Vaters ein bescheidenes Vermögen erbte, ging er auf Reisen. Von Juni 1817 bis zum August 1820 blieb er im Ausland und hielt sich lange in Aegypten auf. Er war der erste Architekt, der bis zum zweiten Nilkatarakt vordrang und den Orient bereiste. Marcus Whiffen, der an einem Buch über Barry arbeitet, untersucht die Bedeutung dieser Reise auf Barrys Entwicklung als Architekt. Skizzen von Barry illustrieren den Aufsatz.

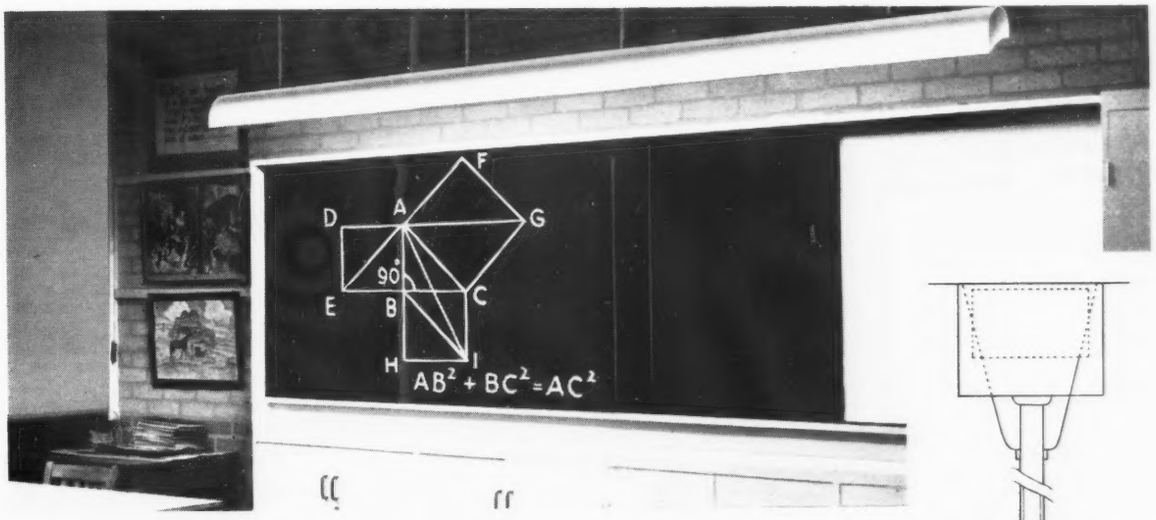
Seite 223: *Plan von Gross-London von Aileen Tatton Brown.* Der Plan von Gross-London, der im Auftrag des Londoner County Council von Professor Sir Patrick Abercrombie und J. H. Forshaw im Jahre 1945 veröffentlicht worden ist, ist allgemein als ein wesentlicher Fortschritt anerkannt worden, verglichen mit Plänen, die bisher von offizieller Seite, die für die Verwaltung der Hauptstadt verantwortlich ist, vorgelegt worden sind. Aber, obgleich auch die Experten anerkannt haben, dass die Annahme eines Planes und seine Umsetzung in die Wirklichkeit zwei verschiedene Dinge sind, war vielleicht nicht genügend vorausgesehen worden, dass der Bedarf von Wohnhäusern und anderen Einrichtungen unmittelbar nach dem Kriege einen solchen Umfang annehmen würde, dass er die Ortsbehörde in Versuchung führen würde, einen Kompromiss zwischen einer guten Anlage und Nützlichkeitsgründen zu machen. Der Umstand, dass dieser Fall eingetreten ist, und die Erklärung des L.C.C., dass der Plan nach wie vor die Grundlage für jede Weiterarbeit sei, hat die ARCHITECTURAL REVIEW veranlasst die vorliegende detaillierte Untersuchung in Auftrag zu geben, um festzustellen, was geschehen ist, um den Plan für Gross-London in Wirklichkeit umzusetzen.

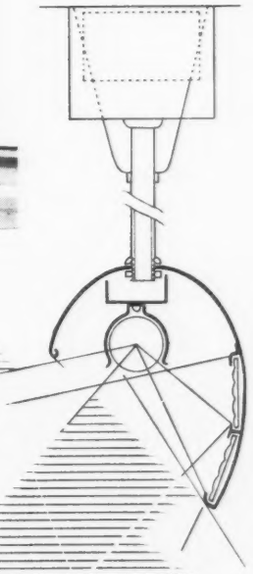
Seite 242: *Walworth* 1856 *von Ian McCallum.* Als ein Gegenstück zu Harold Scotts Aufsatz: 'Varieté und Bierstube' im Märzheft der ARCHITECTURAL REVIEW und als Fortsetzung der Untersuchungen von Londons verlorenen Vergnügungsstätten veröffentlicht die ARCHITECTURAL REVIEW einen Bericht über eine andere Erholungsstätte, für die es heute nichts Gleichwertiges gibt.

Seite 244: *Ben Nicholson von Nicolette Gray.* Die Verfasserin untersucht die Verbindung von darstellenden und abstrakten Formen in Nicholsons neuesten Bildern. Sie kommt zum Schluss, dass Nicholsons Entwicklung durchaus organisch ist, und dass er in seiner Darstellung von Landschaft und Leben Mittel anwendet, die ihn seine Beschäftigung mit abstrakter Kunst gelehrt hat.

[continued on page 258

This is the blackboard in one of the classrooms of the Bourne Secondary Modern School. We supplied all the lighting fittings for this school and gave special attention to the fluorescent lighting of blackboards. BELOW RIGHT: *A working drawing prepared in our Design Department in collaboration with the architect, Howard V. Lobb, F.R.I.B.A. The design ensures that there is neither "board shine" nor light glare for any pupil.* **One example of the care taken in every detail of the lighting work we do.**





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continued from page 256]

Seite 245: *J. M. Richards: Die grosse Pyramide.* In diesem zweiten Aufsatz der ARCHITECTURAL REVIEW zur Untersuchung und Wertung alter Kunstwerke schreibt J. M. Richards über ein Kunstwerk, das vielleicht mehr als alle anderen darunter gelitten hat, allzu bekannt zu sein. In dem Umstand, dass die grosse Pyramide keinerlei Detail besitzt, das man als Masstab für ihre Verhältnisse betrachten und an dem man ihre Grösse ablesen könnte, findet er einen Schlüssel zu ihrem Charakter: eine Ferne und Beziehungslosigkeit zu menschlichen Verhältnissen, 'die ihr eine Grösse gibt, die man auf den ersten Blick vielleicht nicht wahrnimmt.' Aber was die grosse Pyramide und die umliegenden Bauten von allen anderen Gebäuden unterscheidet, ist ihre Eindruckskraft, wenn man sie vom Flugzeug aus sieht, ihre Fähigkeit 'diesem neuen Anblick aus der Luft Widerstand zu leisten, ohne ihre Monumentalität einzubüssen.'

Seite 248: *Die Stimme der Strasse.* Das Aussenplakat ist ein allgemeiner und unausrottbarer Bestandteil des modernen Stadtbildes. Da dem so ist, ist es sinnlos sich darüber aufzuhalten, dass es ordinär sei u.s.w. Die Aufgabe des Städtebauers ist, es hinzunehmen wie es ist und seine Eigenschaften zu nützen, in allererster Reihe seine Lebendigkeit. Mit Hilfe von Zeichnungen von Gordon Cullen versucht die ARCHITECTURAL REVIEW einige Hinweise zu geben wie man das Plakat in diesem Sinne am wirksamsten benützen kann.

Май 1949 г.

Стр. 211. **МАРКУС ВИФФЕН.** ОБРАЗОВАНИЕ ЭЛЕКТРИКА

Заметки о записках путешественника Сэр Чарлса Бэрри. Сэр Чарлс Бэрри, архитектор постройки Парламента, родился в 1795 г., сын торговца канцелярскими принадлежностями, проживавшего в Вестминстерском районе Лондона. Когда ему исполнилось пятнадцать лет он поступил учеником в фирму архитекторов Мидлтон и Бэйли, практиковавших в районе Ламбит (Лондон). По достижении совершеннолетия Бэрри получил от отца в наследство небольшую сумму денег. Он твердо решил потратить эти деньги на путешествие заграницу. Заграницей он пробыл от июня 1817 г. до августа 1820 г. В продолжении этого периода он много путешествовал по Египту и Среднему Востоку — он был первым архитектором, который достиг вторых водопадов реки Нила.

В этой статье Маркус Виффен, который работает над новой книгой Бэрри, обсуждает значение этих путешествий с точки зрения будущего развития стиля самого архитектора. Статья эта иллюстрирована собственными рисунками Бэрри.

Стр. 223. **ЭЙЛИН ТАТТОН БРАУН.** ДОКЛАД О ПРОГРЕССЕ ГОРОДСКОГО ПЛАНА ЛОНДОНА

Городской план Лондона, спроэктированный профессором Сэр Патриком Аберкомби совместно с Г-ном Ж. Г. Форшо, опубликованный в 1943 г., обыкновенно признается как самый передовой план, который, когда либо, был официально представлен каким либо крупным городским управлением. Но, даже если эксперты и ясно представляли себе разницу между теоретической стороной плана и его практическим осуществлением, все же нужно заметить, что они недостаточно предвидели положение домостроительства немедленно после войны; колоссальные требования на жилищные и другие помещения могли соблазнить местные власти принести в жертву хорошее планирование в пользу целесообразности немедленных нужд населения.

В виду всего случившегося и в виду недавней декларации Лондонского Городского Совета, что Городской план Лондона все же остается фундаментом на котором будущие решения Городского Совета будут основаны, редакция нашего журнала поручила детально расследовать, что было сделано для того, чтобы план Лондона превратился в действительность.

Стр. 242. КОРОЛЕВСКИЕ САДЫ В РАЙОНЕ САРРЕЙ ИЛИ ПРОВИНЦИАЛЬНЫЙ ЛОНДОН. („РОЯЛ САРРЕЙ ГАРДЕНС ИЛИ ЛОНДОН ПРОВИНСИАЛ")

Как добавочную заметку к статье Герольда Скотта „КАБАЧЕК С МУЗЫКОЙ" (ПАБ МЮЗИК ХОЛЛ), опубликованный в мартовском издании, Редакция нашего журнала, стараясь найти следы исчезнувших мест развлечений Лондона, печатает отчет еще о другом месте увеселений, которое совершенно отличается от чего либо существующего в наше время.

Стр. 244. **НИКОЛЕТТ ГРЕЙ.** БЕН НИКОЛЬСОН

В этой статье Николетт Грей, пользуясь возможностью предоставленной в новой книге репродукций работ Бен Никольсона, старается разобраться с какой целью Бен Никольсон внес идею комбинации изобразительных и обстрактных форм в некоторые из его последних картин. Николетт Грей приходит к заключению, что такое развитие вполне последовательно, и что Бен Никольсон в этих картинах применяет к созерцанию жизни и природы чистоту воображения, преобретенную посредством дисциплины обстрактного искусства.

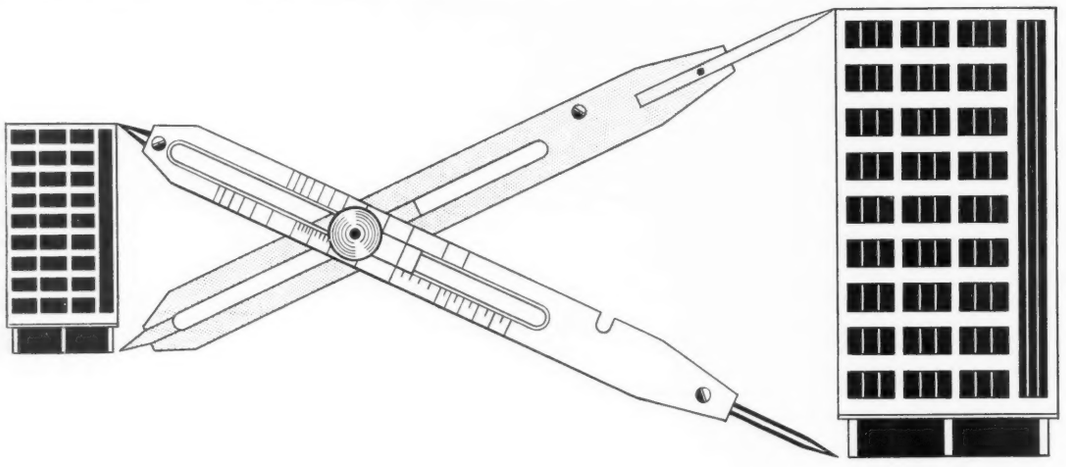
Стр. 245. **Ж. М. РИЧАРДС.** ПЕРЕОЦЕНКА № 2: ВЕЛИКАЯ ПИРАМИДА

В этой второй статье из серий нашего журнала об архитектурных переоценках Ж. М. Ричарде пишет о памятнике, который больше чем какой либо другой пострадал от того, что он слишком знаменит. Ж. М. Ричарде находит ключ к самой существенной характеристике Великой Пирамиды в том факте, что она не имея разнообразности форм этим самым не дает чувствовать свои размеры. Эту характеристику Ж. М. Ричарде описывает, как отчужденность от мирских забот, которая в конце концов „пробуждает в человеке чувство величия, впечатление которое он, на первый взгляд, упустил". Но самая замечательная вещь как у Великой Пирамиды так и у двух других, стоящих рядом с нею, и отличающая их от всех других зданий это — их глубокое впечатление, которое они производят с высоты, их способность противостоять „силе новой воздушной перспективы уменьшить размер и впечатление".

Стр. 248. УЛИЧНАЯ РЕКЛАМА.

Об'явления на улицах являются общим и неискоренимым элементом в современном городском ландшафте. И поэтому, считаясь с существующим положением, не имеет смысла кричать о вульгарности и т.д., и сообразнее всего было бы, лицам которые ответственны в планировке улиц, принять этот факт как неоспоримую действительность и постараться использовать их хорошие качества, среди которых самое главное — жизненность. В этой статье, Редакция нашего Журнала, с помощью рисунков Гордона Каллена, предлагает методы, которые можно использовать в этом направлении.

[continued on page 260



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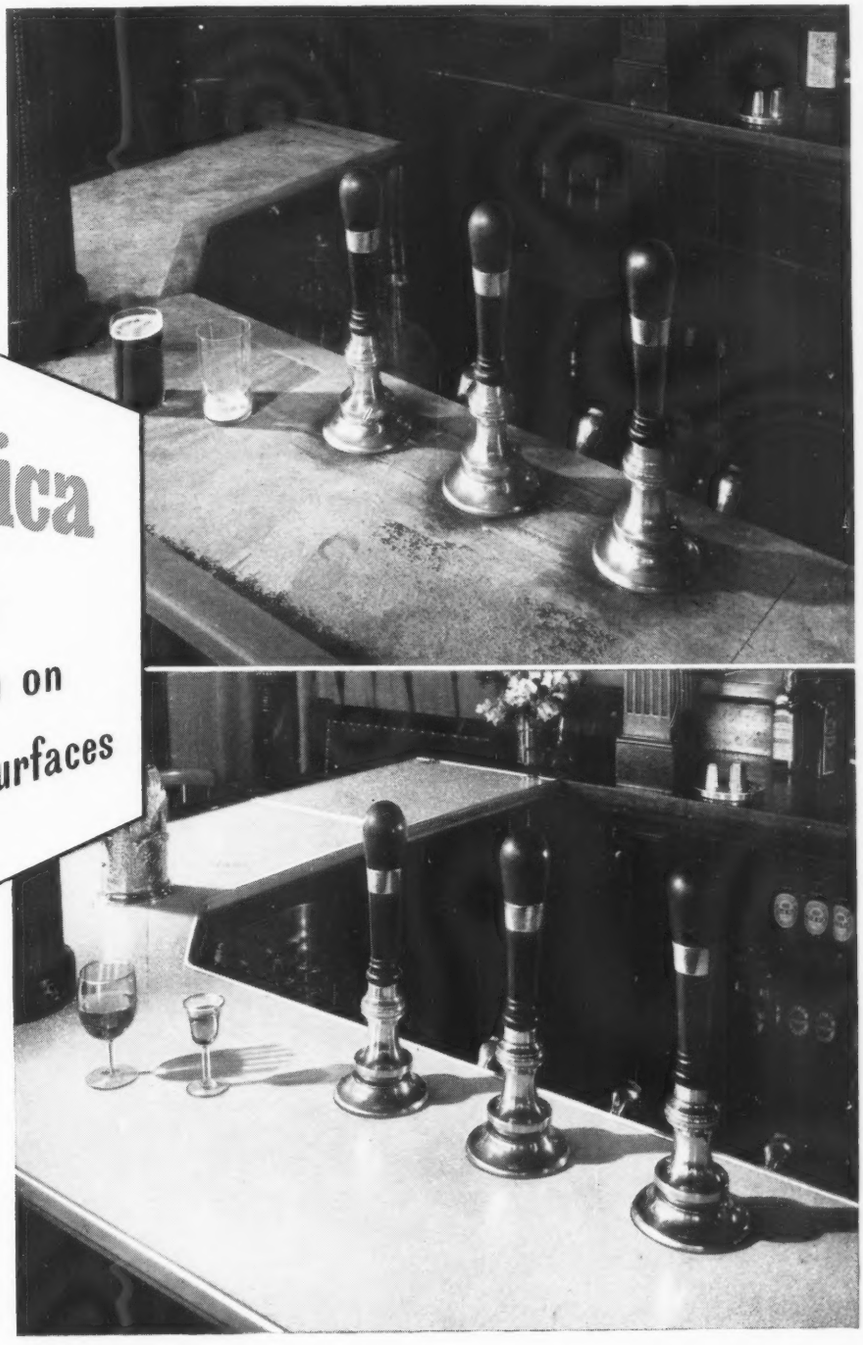

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continued from page 258]

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Acknowledgments

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Special Acknowledgment

Of the illustrations to the article 'Victorian Monuments of Commerce,' by Henry-Russell Hitchcock, published in the February, 1949, issue of THE ARCHITECTURAL REVIEW, no. 2 on page 66 and no. 6 on page 68 should be credited to J. R. Johnson. It should also be stated that the majority of the illustrations to this article were taken under the guidance of Mr. John Summerson for the National Buildings Record.

Announcement

V. Cols and J. de Roeck, Architects, of 16, Rue des Escrimeurs, Antwerp, are anxious to obtain copies of THE ARCHITECTURAL REVIEW for the months of March, April, May and June, 1948. They would be very glad to hear from any reader who is willing to dispose of copies of these four issues.

Correction

On page xlvi of the March 1949 issue, the architect's name was incorrectly given as E. M. Lawson, A.R.I.B.A. This should read 'Alexander E. Matthew, L.R.I.B.A.'

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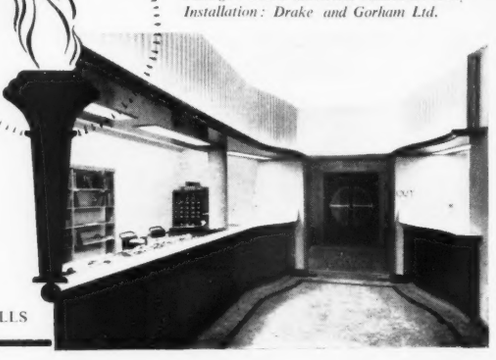

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